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NEWARK BEGINS ANNUAL MUSIC FESTIVAL WITH BRILLIANT CONCERTS

Large Audiences Attend Annual Musical Event in New Jersey Metropolis—Chorus Work Especially Noteworthy—Excellent Soloists Heard

When C. Mortimer Wiske took up his baton at the Newark Armory on Friday evening, May 6, to signal for the opening measure of Svendsen's "Coronation March," he inaugurated the seventh annual Newark Music Festival, all of which have been under his direction. There were the usual festival scenes. A crowd of five thousand, large and enthusiastic, filled most of the floor and balcony of the immense drill shed, which tasteful decorations had transformed into an attractive concert hall of excellent acoustics, notwithstanding its size. The chorus of about one thousand singers grouped at the far end of the hall, with the black suits of the men a center for the widespread fan of the white-clad women, made an effective background. It was without question the best singing chorus that this writer—a veteran of Newark festivals—has ever heard there. There was always an agreeable quality of tone, even in the loudest passages, a thorough regard for the pitch unusual in so large a body, excellent balance between the parts and a precision in attack and execution that spoke volumes for the energy which Conductor Wiske and his assistant, Sidney A. Baldwin, had displayed in drilling the chorus. The orchestra, too, had been carefully selected and included at the solo desks some of the best known New York symphony men, the results obtained being commensurately good. Besides the march already mentioned, the orchestra played the rarely heard Beethoven "Fidelio" overture.

The opening choral number was John Knowles Paine's setting of the Oliver Wendell Holmes poem, "Freedom, Our Queen." Later there came choral arrangements of two Vanderpool songs, "Values" and a very attractive waltz song, "Neath the Autumn Moon," which had to be repeated. The composer, Frederick W. Vanderpool, sang as a member of the chorus and was called upon by Conductor Wiske to step forward and acknowledge the prolonged applause. The inclusion of these light numbers was a bright moment of relief in the program. The final choral number, Faning's choral dramatic scene, "Liberty," brought out some of the best choral work of the evening. In the forte passages there was a truly impressive volume of sound which gave place on occasion to a smooth, agreeable piano remarkable in so large a body of singers. Gounod's familiar "Gallia," another of the choral numbers, was an effective close for the first part of the program.

THE SOLOISTS.

There were three soloists, Margaret Matzenauer, mezzo soprano; Christine Langenhan, soprano, and Duci de Kerekjarto, violinist. Mme. Matzenauer was in superb voice and her rich, full tones filled the great hall with ease. She sang first the familiar "My Heart at Thy Sweet Voice" from "Samson and Delilah," and later "Mon Fil" from "Le Prophete." Conductor Wiske giving her efficient support with the orchestra. With Frank La Forge at the piano her first encore was Lieurance's "By the Waters of Minnetonka" and, after her second aria, she sang La Forge's "To a Messenger" and a Mexican folk song.

Mme. Langenhan did the best singing which the present writer—who has been familiar with her career for several years—ever heard from her. She was in excellent voice and sang the difficult work which fell to her—the solo parts in "Gallia" and in "Liberty"—with accuracy and finish. Her solo number was the "Spring Song" from Cadman's "Shanewis," an exceedingly effective number with orchestra, which she sang with fine vigor and dash, giving Massenet's "Ouvre Tes Yeux Bleus" as an encore in answer to prolonged applause.

Duci de Kerekjarto, the Hungarian violinist, had his public with him from the start. His full, rich, warm tone had no difficulty in penetrating to the farthest corner of the great shed. He began with Tartini's "Devil's Trill" sonata, the technical feats of which are child's play for him, his later group including a Chopin nocturne, Sarasate's "Nightingale" and Paganini's tremendously intricate and difficult variations on "God Save the King." Kerekjarto gets his public as do few players, which is not to be wondered at, for, although tremendous technical facility is the outstanding point of his playing, he never forgets tonal beauty nor the musical side of the compositions which he plays and he has a most engaging personality. Heavy

applause compelled him to add an encore after his first number, Sarasate's "Jota di Pablo," and two after his group, his own "Child's Dream" and the Sarasate "Andalusian Romance."

All in all, it was an auspicious opening for the great (Continued on page 51)

FINAL OPERATIC FLARE-UP OF SEASON

Masons Net About \$7,000 for Charities with Two Performances—Indisposition of Metropolitan Singers Give Tomassini and Escobar a Chance

On Friday and Saturday evenings, May 6 and 7, the Masons engineered two final performances at the Metropolitan Opera, "Aida" being given the first evening and "Madame Butterfly" the second, the proceeds, said to be about \$7,000, going to the benefit of the Soldiers' and Sailors' Hospital at Utica and the building fund of the Masonic Club. There



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PAUL ALTHOUSE,

Tenor of the Metropolitan Opera Company, who recently finished his first coast to coast tour of sixteen weeks, which extended from Vancouver, B. C., to Los Angeles in the West, and from Fitchburg, Mass., to Miami, Fla., in the East. Mr. Althouse had on the average three concerts a week, many of which were re-engagements from last season, and everywhere his art found appreciation and critical favor.

came very near being no performance the first evening, Francesca Peralta, who was down for Aida, was indisposed, but the Mexican soprano, Maria Escobar, was found and went on at short notice, doing excellently and winning the hearty approval of the audience. Morgan Kingston, too, went down suddenly with a cold, and Gaetano Tomassini, who came over with Mugnone and has been doing good work with the Favorita Opera Company, was hunted up at short notice and hurried on to give a very creditable performance, receiving much applause. The rest of the cast was made up of well known Metropolitan favorites, with Jeanne Gordon, Louis D'Angelo, Leon Rothier and Giuseppe Danise in the principal roles, Papi conducting.

The Saturday evening performance, "Butterfly," went through as originally scheduled. It was a real all-American performance, as far as the principal parts were concerned, with Florence Easton as the heroine, Elvira Leveroni as Suzuki, Orville Harrold as Pinkerton, and Thomas Chalmers as Sharpless—and a fine performance it was, too, one of the best the Metropolitan has ever witnessed. Papi conducted.

METROPOLITAN OPERA PLANS FOR NEXT SEASON CREATE WIDE INTEREST

Just Before Sailing for Europe Manager Gatti-Casazza Gives Out Official Statement—Five New Operas on List—Five Americans Among New Singers Engaged—The Complete Roster of Soloists

General Manager Giulio Gatti-Casazza, of the Metropolitan Opera Company, who will leave for Italy this week on the steamship Taormina after having virtually completed his program for the coming opera season of 1921-1922, has made this brief statement regarding his plans for the coming season. He said:

"First of all I desire to thank the American public for its extraordinary support during the season just closed, and I also desire to thank all my co-workers, whose good will and discipline have permitted me to overcome all the difficulties of the past season. I wish also to send an affectionate greeting to my dear friend, Enrico Caruso, who without any doubt will again take his glorious post at the Metropolitan."

Mr. Gatti-Casazza announced that during next season the following new operas will be given: "Le Roi D'Ys," in French, book by Edouard Beau and music by Edouard Lalo; "Die Tote Stadt," in German, libretto by Paul Schott, taken from "Bruges la Morte," by Rodenbach, music by Erich Wolfgang Korngold; "Snegourochka," in French, from a poem by Ostrowski, music by Nicholas Rimsky-Korsakoff; "Cosi Fan Tutte," in Italian, libretto by Lorenzo da Ponte, music by Wolfgang Amadeus Mozart; "Loreley," in Italian, book by Carlo d'Ormeville and A. Zanardini, music by Alfredo Catalani (new for Metropolitan). There will be revivals of "La Navarraise," by Jules Massenet, in French, and of "Ernani" and "Traviata," by Giuseppe Verdi, in Italian, with entirely new mise-en-scene. "Die Walkure," by Richard Wagner, will also be produced in German.

The engagement is announced of Mme. Amelita Galli-Curci and Titta Ruffo; also the engagement of Mme. Marie Jeritza of the Vienna Opera, an artist who has scored successes in some of the most important European theaters. The two coloratura sopranos, Mme. Selma Kurz and Mme. Angeles Otein of the Buenos Aires opera, will sing some performances.

The French repertory will be conducted during the first half of the season by Albert Wolff, who has been recently appointed musical director of the Opera Comique of Paris. For the second half of the season Louis Hasselmanns, also a conductor of the Opera Comique, has been engaged.

NEW AMERICAN SINGERS.

Mr. Gatti also has engaged the following American artists: Grace Anthony, soprano; Yvonne D'Arle, soprano; Viola Philo, soprano; Myrtle Schaaf, mezzo-soprano; George Meader, a lyric and buffo tenor, who has made his career in the principal German theaters.

Two European singers have also been added to the company: Manuel Salazar, the Spanish tenor, who is already well known to the American public, and Louis Rozsa, a baritone of the National Opera of Budapest.

The artists who have been reengaged are as follows: Sopranos—Francesca Alda, Gladys Axman, Lucrezia Bori, Cora Chase, Ellen Dalossy, Florence Easton, Minnie Egner, Mary Ellis, Geraldine Farrar, Rita Fornia, Mabel Garrison, Alice Miriam, Nina Morgana, Claudia Muzio, Mary Mellish, Frances Peralta, May Peterson, Rosa Ponselle, Margaret Romaine, Anne Roselle, Lenora Sparkes, Marie Sundelius, Marie Tiffany; mezzo sopranos and contraltos—Cecil Arden, Louise Berat, Grace Bradley, Julia Claussen, Raymond Delaunoy, Jeanne Gordon, Kathleen Howard, Augusta Lenska, Marie Mattfeld, Margaret Matzenauer, Flora Perini, Lila Robeson, Marion Telva; tenors—Paul Althouse, Pietro Audisio, Angela Bada, Enrico Caruso, Mario Chamlee, Giulio Crimi, Rafaelo Diaz, Benjamino Gigli, Orville Harrold, Morgan Kingston, Giovanni Martinelli, Giordano Paltrinieri, Johannes Sembach; baritones—Chief Caupolican, Thomas Chalmers, Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Mario Laurenti, Robert Leonhardt, Millo Picco, Vincenzo Reschigian, Carl Schlegel, Antonio Scotti, Clarence Whitehill, Renato Zanelli; basses—Paolo Ananian, Robert Blass, Adamo Didur, William Gustafson, Pompilio Malatesta, Jose Mardones, Giovanni Martino, Leon Rothier; conductors—Artur Bodanzky, Roberto Moranzoni, Gennaro Papi, Albert Wolff; assistant conductors—Giuseppe Bamboschek, Fausto Cleva, Riccardo Deller, Carlo Edwards, Paul (Continued on page 44.)

The Leipzig Conservatory Sixty Years Ago

BY ALBERT PAYNE

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WHEN Felix Mendelssohn-Bartholdy, the composer of the oratorios "Elijah" and "Saint Paul," the Scotch symphony, the "Lieder ohne Worte" and the ever popular violin concerto, founded the Conservatorium der Musik at Leipzig in 1843, with his friend Conrad Schleinitz, a lawyer, he was at the height of his brilliant career and doubtless actuated by an honest, ardent desire to further the interests of real art in its most elevating and serious form. The conditions under which pupils were admitted prove beyond a doubt that it was his intention to create an institution which should produce not quantity but quality—i. e., good, thorough musicians—and to this end it was made a condition that anyone entering as a pupil should have chosen music as a profession, that he should have attained a certain degree of proficiency in playing the piano, violin or organ, and that his parents or guardians should have guaranteed the pecuniary means for a term of at least three years. Mendelssohn's excellent judgment as regards efficiency and character secured the assistance of a staff of first class teachers, including Moritz Hauptmann, perhaps the greatest master of theory since Johann Sebastian Bach; Ferdinand David; Ign. Moscheles, at that time one of the most celebrated pianists living; Louis Plaidy, Wenzel, K. F. Becker and Ernst Fr. Richter.

THE BUSY DAVID.

These were all excellent in their respective ways, but the dominant spirit after Mendelssohn was Ferdinand David, partly in consequence of his ability as a player, leader and teacher, and partly owing to his somewhat masterful character.

Schleinitz, whom Mendelssohn had installed as director of the institution, had a hard time of it, arranging and settling the petty misunderstandings and jealousies that often cropped up between the members of the faculty. David, one of the most famous violin pedagogues of all times, was an excellent teacher, provided the pupil he had to deal with was of undoubted talent and very industrious. For mediocrities he had no interest and he often sat for hours at the piano, improvising accompaniments to Kreutzer, Fiorillo and Rode etudes without saying a word. Not having command of great technic himself, he was most interested in pupils that showed a pronounced talent in that direction.

As regards work David was a marvel. Each season he led his quartet in six chamber music soirées which necessitated a great deal of rehearsing. He also was leader of the first fiddles of the theater and Gewandhaus orchestra, and during six months in every year had to attend at least one rehearsal for the weekly concert, the concert itself on Thursday evenings, and rehearsals at the theater. He gave lessons at the "Con" six hours every week to fiddlers, one for ensemble (trios, quartets, etc.) and one for orchestral playing, and had to attend the so called "Abendunterhaltung" on Friday evenings. Besides all this he gave a great number of private lessons (at one Thaler—three shillings!). He wrote five concertos for the violin, a number of smaller pieces and variations, edited a number of old classical sonatas, wrote a "Violin School," two symphonies, an opera, a sextet, a quartet, etc. For a man who only lived to his sixty-third year it was a remarkable achievement. He was probably the "busiest" fiddler in the history of music.

As a musician, Moritz Hauptmann was immensely superior, but in his case it was more a question of theory and science than of execution in any form, for even his conducting, which, as Kantor of the Thomasschule was part of his office, was of the mildest form and members of the orchestra, which every Sunday morning had to play in the Nicolai or Thomasschule, used to say that when Hauptmann conducted they were at liberty to pick what they felt inclined to out of his beat. When I knew him he was already an old man, just upon seventy, amiable, benevolent and, in a mild way, satirical. When David played the celebrated Mendelssohn concerto for the first time, Hauptmann patted him on the back and smilingly said: "See, my dear David, that is the kind of concerto you always intended to write." He was a great snuff taker, and his snuff used to drop on the pupils' notebooks, which he had just corrected, with disastrous results. As regards celebrity, Moscheles was the great attraction after Mendelssohn; more especially in England he had a great name. Pupils of his used to say that his teaching did not amount to much, but that it was a real treat to hear him play, even at that time (for he was upwards of sixty), which he willingly did on the slightest provocation.

PLAIDY THE REAL MASTER.

The real teacher for the piano was Louis Plaidy, the author of "Technical Studies,"

THIS article is of unusual interest because the author, who is personally well known to me, is the only pupil of the Leipzig Conservatory still living who studied there during the famous period when the list of scholars included Grieg, Wilhelmj, Sir Arthur Sullivan, Schradieck, Dudley Buck, Jacobson, Carl Rosa and Edward Dannreuter. Mr. Payne's instrument was the violin, and he studied under Ferdinand David at the same time that the great Wilhelmj was the pride of that illustrious pedagogue's class. Although Mr. Payne did not become a professional violinist, he was always an admirable performer both in chamber music and in solo work. When I last heard him play, about 1905, he was still in excellent form. At that time he owned a magnificent Joseph Guarnerius del Gesu violin. Although an Englishman, he established himself in Leipzig as a music publisher and has always lived there. The celebrated "Payne Pocket Edition" of instrumental music was originated by him. His wife, Marie Malknecht, was a noted Wagnerian singer in the early days of Wagner's music dramas. For more than sixty years (his seventy-ninth birthday comes on June 3, 1921), he has been intimately associated with the musical life of Leipzig. His quaint style, unconscious, dry humor and inexhaustible fund of anecdotes lend great charm and originality to his writings. These traits also make him a delightful conversationalist. He is one of the few real personalities left among the old guard of Musical Leipzig.

ARTHUR M. ABELL.

who, as S. B. Mills once very pointedly put it, taught the young people how to strengthen the fourth finger of the left hand without lifting up their left leg. Nobody had ever heard him play, but tradition had it that he had a beautiful "touch." Anyhow, he turned out a great number of excellent piano players, among which S. B. Mills, for many years a leading teacher of New York, was conspicuous.

Ernst Ferdinand Wenzel, an intimate friend of Robert Schumann's, and, as regards general education, perhaps the best informed member of the staff of teachers, was an original in his way. He was supposed to be something like Beethoven in appearance and there was always a certain amount of rivalry between the Plaidy and the Wenzel pupils, the former asserting that the Wenzel pupils had no technic and the latter that the Plaidy pupils learned nothing but technic, and that their "reading" was dry and uninteresting. The Wenzel pupils, however, acquired a much larger knowledge of piano literature than their rivals, whereas Plaidy attained better results as regards individual performances.

The first years of the new institution were not particularly successful. The year 1843 brought only forty-three pupils, mostly from Leipzig or Saxony, of which No. 1, Theodor Kirchner, composer of a number of very charming little pieces for the piano, became, to a certain extent, a celebrity. The first American to enter the "Con" was George L. Babcock, from Boston; the first Englishman, Fred. Tivendel, from Liverpool. Twenty-eight pupils came in 1844; in 1845, only twenty-two, but these years showed

some names of importance, such as Woldemar Bargiel, Tausch, Winterberger and the Brassins. Then things began to improve, for the names of Felix Dräsecke, Gernsheim, Jadassohn, Radecke, Dessoff and others appear, and the number of pupils admitted continually increased.

THE GOLDEN PERIOD.

During the four years from 1858 to 1862 the list shows the largest number of names that have become celebrated of any period since the foundation of the institution. Arthur Sullivan, the most successful of all operetta composers; Edvard Hagerup Grieg, Edward Dannreuther, Walter Bache, Carl Rosa (at that time Rose), August Wilhelm, R. von Maszhkowski, Henri Schradieck, Dudley Buck, Jacobsohn, the Barnett family (Domenico, Rosamond and Clara and their cousin, John Francis B.), Franklin Taylor, Madeleine Schiller, were all there at the same time, and, although during the subsequent years the list contains the names of Perabo, Riemann, Georg Schumann, R. Sahl, Weingartner, F. H. Cowen, Reznicek, Sinding, Fanny Davis, Svendsen, Krehl, Berber, Paul Klengel, and many others, they were scattered over a number of years.

JOACHIM NOT A DAVID PUPIL.

It has often been asserted that Josef Joachim was a pupil of David's at the "Con," but that is a mistake. When brought to Leipzig—and more especially to Mendelssohn—by his cousin, Frau Fanny Wittenstein, in 1843, he was already a fiddler of exceptional ability, although then only thirteen, for he played Ernst's variations on a theme from Rossini's "Othello," one of the most difficult pieces ever written for the violin, in one of the Gewandhaus concerts, in the year 1844. He simply visited David from time to time at Mendelssohn's suggestion, and asked his advice. He was then engaged as one of the teachers at the "Con," but only for a very short time, when the curious anomaly occurred that the teacher was often younger than the pupil. Even Wilhelmj was only to a certain extent a pupil of David's, for in the so called Aufnahmeprüfung (preparatory examination which all intending pupils had to pass) he played Ernst's Hungarian variations with a tone and technic that neither David nor Dreyschock had command of.

As long as Ferdinand David was on the staff of teachers (i. e., until his death, which took place in 1873) his compositions, for obvious reasons, were much played by the pupils, and more especially the concertino, the fifth concerto (D minor), the Russian variations, and the introduction and scherzo in D, which was, perhaps, somewhat overdone. Since then, however, they have been, as it appears to me, unjustly ignored, and from modern concert programs they have vanished completely. Why I fail to see, for they are extremely brilliant compositions, a happy combination of Spohr's (whose pupil David was) technic and De Beriot's graceful style. His "Bunte Reihe" for violin and piano is, in its way, a charming little work well adapted for amateurs.

Of Robert Schumann's ability as a teacher, tradition says nothing, although he was one of the first musicians Mendelssohn engaged when the "Con" was started; but, if they were no better than his achievements as a conductor, they must have been of the mildest description, for it is said of him that he was entirely unable to conduct even his own immortal compositions. The great success of his works came later, for in those days, 1858 to 1861, Schumann was looked upon as extremely modern, almost as a "Zukunftsmusiker" (Futurist).

MUSICAL LANDMARKS.

Things musical have changed wonderfully since those days. Musicians are turned out by the enormous number of schools of music which are continually cropping up all over the world, and only the future will decide whether the change has been for the better or worse. Leipzig has undoubtedly quite lost its preeminence as a music center; but a music loving foreigner coming here can still find many things and buildings to interest him, more especially reminiscences of Mendelssohn—the house in which he died; the statue he erected at his own expense to Johann Sebastian Bach; the Thomaskirche, where the great master of the fugue conducted his cantatas; the house where Richard Wagner was born; the "Kaffeibaum," a restaurant where Robert Schumann used to take his evening glass of beer, silent and composing his immortal works—it is in exactly the same state as when he frequented it. Nothing has changed.

Iowa Music Teachers Hold Their Annual Convention

This Year's Two-Day Session Proves Most Successful in Society's Twenty-six Annual Gatherings

Sioux City, Ia., April 26, 1921.—The twenty-sixth annual convention of the Iowa Society of Music Teachers closed its meeting at Fort Dodge, Friday evening, April 15, after a successful two-day session into which was crowded a large number of delightful recitals and round table conferences.

Important features of the convention, aside from the round table sessions, were: The organist-composer program, Thursday afternoon; the two-piano concert of French music, Thursday evening; the artist-teachers' program, Friday afternoon; a talk by Carlo A. Sperati, describing the European tour of the Luther College Concert Band of Decorah, of which he is director, and the lecture by Max Schoen, of the Iowa University, based upon one of a number of researches on the psychology of music now in progress in the psychological laboratory of the State University, under the direction of Dr. Carl E. Seashore.

ORGANIST-COMPOSER PROGRAM.

The organist-composer program was one long to be remembered as it introduced some splendid new names to the association. Notably among these was Dr. Phillip Greeley Clapp of Iowa City, new director of music at the State University. Dr. Clapp made a favorable impression not only by his fine organ playing but also his pleasing personality and evident interest in the proceedings of the convention. Marshall Bidwell, another recent addition to the State's musical forces as director of organ at Coe College, Cedar Rapids, also made a favorable first appearance. Mr. Bidwell is full of youthful enthusiasm and very gifted. His growth will be watched with interest. Horace Miller, of Cornell College, Mt. Vernon, and Dr. Edwin B. Scheve, of Grinnell College, are too well known to the musical world to need an introduction. Both are men of high

musical ability and good standing and have held their positions for many years. Elmer K. Gannett, of the Iowa Wesleyan College, Mt. Pleasant, made his first appearance before the association singing the aria, "He Was Accursed," from Verdi's "Requiem." Mr. Gannett displayed a voice of much strength and beauty in the use of which he shows excellent taste.

Allen Beacon, of Parsons College, Fairfield, whose name appeared upon the program as accompanist for Mr. Gannett, is another valuable addition to the corps of Iowa organists. Mr. Bacon comes from St. Louis.

FRENCH MUSIC.

A two-piano program of French music was the feature Thursday evening. Martha Zehetner and Ada Campbell-Hermann, two Iowa favorites of long standing, increased their popularity by the splendid account they gave of themselves in their performance of numbers by Aubert, Ropartz, Debussy, Chaminade, Chabrier and Saint-Saëns. They were ably assisted by Arcule Sheasby, of Des Moines, violinist, who played the Saint-Saëns "Rondo Capriccioso," and Genevieve Wheat-Baal, contralto, of Des Moines, who sang "Charmant Marguerite." Old French: "L'Heure de pourpre," Holmes; "Ariette," Vidal. Miss Mudge, of Des Moines, accompanied both Mrs. Baal and Mr. Sheasby.

ARTIST-TEACHERS PROGRAM.

The artist-teachers' program on Friday afternoon was unusually fine. The Grinnell String Quartet, the personnel of which is David E. Peck, Grace Seary, Bertha Smiley and George L. Pierce, played the Haydn quartet, op. 64, No. 5. This delightful old favorite met with enthusiastic applause by the audience.

Another delightful number upon this program was the

(Continued on page 48)

News of Interest From European Musical Centers

Stockholm Experiments in Modernistic Stage Effects

"Samson and Delilah" Production Called Opera for the Eye
—Young Swedish Composers Have Their Innings—
The Conductors' War—"Bohemians" Carry
Off Chamber Music Prize

Stockholm, March 21, 1921.—The Royal Theater—such is the official name of the Stockholm Opera, supported by the Government and from the King's privy purse—has had the benefit of a full house almost every evening since the end of January. While Puccini's three one-act operas were not



GEORG SCHNEEVOIGT,

Another of Stockholm's leading wielders of the baton

a really marked success, the revival of Saint-Saëns' "Samson and Delilah," not given here for many years, has now become the thing that everybody must see.

The verb "see" is chosen on purpose. For it is chiefly, nay exclusively, the decorative frame that has brought about this success. Decorations and costumes have been designed by one of our most talked-of young "modernistic" painters, Isaac Grünewald, about whose art the waves of dispute have, even on some previous occasions, surged high. He is undoubtedly a gifted colorist, and this, his latest work, has proven his talent for that kind of drama which has been characterized by the catchword expressionistic. In the stage decorations demanded by that kind of drama the painter has to aim less at naturalistic illusion than at daring decorative suggestions and color symbolism.

OPERA FOR THE EYE.

Since this correspondence is written for a musical journal and not for an art magazine, there is no need to describe in detail the intrinsic pictorial values of these decorations, now truly fascinating, now disputable. However, the statement may be permitted that this exuberantly fantastic setting, which might be appropriate for the "Salome" of Strauss, for some work by Schreker or a Russian ballet, has nothing whatever to do with the style of Saint-Saëns' music—part oratorio, part traditional opera—which by contrast with these brilliant color-blasts appears more faded than it need be.

Moreover, the dramatic action, which after all is borne up by a pathetic human conflict, has been cut up, and all but done away with, through the number of arbitrary scene shiftings. Thus music and acting only serve as an accompaniment to the pictures, which clamor for the lion's share of the interest. The mise-en-scène, for which the experienced talent of the stage manager, Harold André, has been responsible, has chiefly aimed at picturesque effects of thronging crowds, not infrequently giving the impression of carnival spirit. That "the singing accessories," as a critic maliciously, but rather aptly, has called the human performance, appear rather at a loss in these surroundings cannot surprise. We will only mention, as interpreters of the principal parts, David Stockman, our best lyric tenor, and the mezzo soprano, Signe Schillander, who also possesses considerable dramatic talent.

But the public crowds the opera house evening after evening. Apart from this willingness of the opera direction to let a representative of the young Swedish art try his hand at stage decoration being in itself commendable, this operatic success has a symptomatic interest of its own, as an opera performance in these golden times of the cinematograph has interested the public only as an art for the eyes. Still it must not be concealed that to a large extent the success was due to Mr. Grünewald's very skilfully managed self advertising.

YOUNG SWEDISH SYMPHONISTS ARE HEARD.

In my last correspondence, despatched from Stockholm in the month of December, complaint was made that Swedish composers had been neglected at the symphony concerts of the Concert Society, Stockholm's leading musical organ-

ization. The period elapsed since then, however, has been more favorable to them. Although no absolute novelties have been produced, a few statements about the programs may be of interest to American readers. To begin with the phalanx of young composers, Ture Rangström, who up to now has found the strongest expression for his personal temperament in the composition of romances, has been represented by an Elegiac suite, a number of impressive pieces for strings, of darkly fantastic or dreamy Norse character. In this suite Rangström's tone language is more freely flowing than in his first symphony—also performed now—called "Strindberg—in Memoriam," which with its somewhat inarticulately impassioned idioms still has its value as a personal document. A later symphony fulfills the expectations entertained of this composer to a higher degree.

A second performance of Natanæel Berg's symphony "Alles endet was entstehet" was heard with pleasure. More than some later works by this Strauss disciple, this symphony gives an impression of being well wrought, in the three first traditionally formed movements as well as in the finale, which is fashioned on freer lines. The symphony, which is, for the rest, of an essentially bright and sanguine nature, derives its name from this final movement—a dramatically depicted catastrophe (originally bearing on the foundering of the Titanic) and the subsequent funeral march.

Another work which experienced two hearings at these concerts is a symphonic poem, "From the Big Forests," by Oskar Lindberg, one of the youngest Swedes. In it one listens to music from the composer's own country, the province of Dalecarlia; but still more, the work is flavored by the spices of our eastern neighbors (Sibelius and Rimsky-Korsakoff), which other of our composers favor even more than Lindberg. In an earlier symphony he has expressed his own individuality more convincingly.

One of our older composers, Hugo Alfvén, the foremost Swedish symphonist, recently conducted a concert of well known works by himself. Wilhelm Stenhammar, who recently celebrated his fiftieth birthday, received the homage due him, a leading personality in our musical life, in his capacities of pianist, composer and conductor; and in his honor the Concert Society performed his second symphony in G minor.

STOCKHOLM'S CONDUCTORS' WAR.

In conducting the Concert Society, Georg Schnéevoigt and the Germans Furtwängler and Stiedry have continued in vying with one another for the favor of public and orchestra. Wilhelm Furtwängler has once more been greatly admired, among other things for his ardently convincing interpretation of Liszt's "Faust" symphony and his rendering of the piano part of Bach's fifth "Brandenburg" concerto. Among the works excellently conducted by Stiedry was one by Franz Schreker, namely, his so called "Chamber Symphony," which did not excessively shock our fairly hardened ears with its often irrational harmonies, but which charmed in many places by new blendings of timbres. On the other hand, the working out of the slight thematic material and the lack of a real rhythmic backbone hardly seem to justify the name of symphony.

Schnéevoigt, the regular conductor of the Concert Society, had hardly resumed his functions when he unfortunately fell ill and was obliged to lay his baton aside. A number of Swedish conductors have with varying success tried to replace him. As a more sensational attraction even Siegfried Wagner was engaged. He conducted, in a pair of concerts, portions of his great father's and his own operatic works. As a composer Siegfried Wagner was seen at his best in the opera preludes which round the romantic fairy tale note. With all his routine in composition his works bore witness to a lacking of melodic invention, which sometimes leads him into commonplaces, sometimes into affected profundity. As a conductor he showed more routine than temperament, but awoke interest in the Richard Wagner compositions (for instance, the "Siegfried Idyll" and the prelude to "Tristan and Isolde") by his tempi, which were probably in accordance with the Bayreuth tradition, somewhat brisker than we are accustomed to.

The soloists of the Concert Society—at least, the more prominent ones—are soon told. Emmi Leisner, from Berlin, who also sang Delilah here with marked success, took the vocal part in Brahms' alto rhapsody. Judith Bökor, a Hungarian cellist, captivated her audience not only through her youthfully charming appearance but also through her playing, technically and musically imposing—as, for instance, in Saint-Saëns' pleasing G minor concerto. Her temperament and her rich cello tone promise well for the future. There remains to be mentioned only Fru Sigrid Schnéevoigt, the wife of the conductor, who manifested her pianistic gifts as a soloist at one of these concerts.

PFITZNER WORK PLEASES.

The Royal Theater has only had one symphony concert, on account of the temporary absence of the director-in-ordinary, Armas Järnefelt. This was conducted by the German Kapellmeister, Stefan Strasser, now active in Stockholm. On this occasion we heard some of the orchestral music written for "Käthchen von Heilbronn," by Hans Pfitzner, who is little known here. The hot tempered author of polemical treatises against musical "futurism" and "musical impotence" showed itself as composer more original and sincere than most of his German contemporaries whom we have come to know lately. He certainly awoke interest and also a desire to hear more.

At the same concert Ladislav Zelenka, the cellist of the Bohemian String Quartet, played Dvorák's concerto with masterly execution and a tone which, although not very broad, was intensely ardent and noble.

"BOHEMIANS" CARRY OFF CHAMBER MUSIC PALM.

During the first part of the new year the Stockholm public had an unusual abundance of chamber music. Almost at the same time no less than four foreign string quartets met here. Some of these, the Budapest and the London, gave concerts with exclusive Beethoven programs, thus bringing to a close the celebration of the Beethoven jubilee begun in December. The Budapest Quartet is

chiefly characterized by a youthful enthusiasm, the London Quartet by refinement and culture.

Further, we have had a visit from the so called Brussels String Quartet, now after the war retaining only Franz Schörg, the first violinist, from the old ensemble of this name, which we had learned to appreciate so highly. It is a matter of course that the new quartet cannot, at least yet, compare with the old one. Still, the tone and the bowing of the leader possess the admirable combination of manly energy and subtle feeling. The new members are also eminent musicians who during their continued co-operation will no doubt be able to give a more unified expression of personality within a common frame.

The big prize, however, was carried off by the Bohemian String Quartet—Messrs. Hoffmann, Suk, Herold and Zelenka—probably the oldest of the now existing string ensembles. Here we meet a tone at the same time luscious and exquisite, a ripeness and fire of execution that only the play of four masters can produce. None can better play Schubert or Smetana, so intimately connected with their own national temperament. But even a task such as the Ravel quartet was performed with preeminent subtlety. In comparison with the other string quartets it was the Bohemians that met with the greatest success.

ELEANOR SPENCER PLAYS.

Only a few concerts of solo players are to be mentioned. The English pianist, Gertrude Peppercorn, whose cultivated playing gained sympathies for her at her visit last year, was perhaps not at her best at the one concert she gave here this winter. Her execution also seems to us to be too reserved. A Hungarian pianist, said to be only fifteen years old, Lilly von Kovacs, showed an astonishing maturity for her age. An American pianist, Eleanor Spencer, and a young Austrian pianist, Alfred Blumen, whom the present writer had no opportunity of hearing, also won ample praise.

Finally, Leo Slezak, the tenor, with the giant's body and the no less voluminous voice, has again visited us, always captivating with his languishing mezza-voice and his ringing forte, the audiences that crowd his halls.

HERMAN GLIMSTEDT,

(Translated by A. Laneberg Wählin).

Plenty of Symphonic Music at The Hague

Despite Mengelberg's Absence, Concerts Continue to Attract
—An Overdose of Concerts—Dirk Schäfer, Holland's
Great Pianist, Abhors the Limelight—A New
Italian Opera Company Enters
Dutch Field

The Hague, March 19, 1921.—Winter is gradually coming to its end, and fertile Holland is showing the first signs of spring. But the concert season takes no account of the weather, and musicians continue their "musicianing" as though one could never have music enough. However, only the artists show such perseverance. The public has long had enough of all the fiddling, and already prefers the first exercises of the birds to the most accomplished art of the virtuosi in a stuffy concert hall.

But, let us hasten to say, we have no cause of complaint against all the foreign ladies and gentlemen who are so



DIRK SCHÄFER,

Holland's great pianist, who to date has not been induced to leave his native heath. He wants to be known as a composer rather than an interpreter, but his playing is said to be "superb."

kind as to supply us with music all winter long. Only, there are a few too many of those that believe that Holland, in music, has the appetite of a bear. They come to us in such a steady stream that the native Dutch artists—of whom there are also quite a few—hardly get a word in edgewise. And yet they have a very good right to be heard.

(Continued on page 12)

Florio Pupils in Recital

Toledo, Ohio, May 2, 1921.—M. E. Florio, the former New York teacher, who for the past two years has been at the head of the voice department of the Toledo Conservatory of Music, continues to do interesting things for his pupils as well as for the music lovers of this city, and the manner in which he does them reflects not a little credit upon his ability as a musician and his standing as a member of the faculty of this institution. In the short time that he has been associated with the conservatory, he has introduced a number of very promising singers. On the evening of April 20 some of his pupils were heard in a program that consisted of operatic excerpts and well chosen songs at a concert held at Collingwood Hall. Incidentally, the wholly enjoyable event was the last to be held in this old building as the school located in its new quarters on May 1. Were it not for the excellent standard established by these young singers of Signor Florio, this incident alone would remain fresh in the memory of those familiar with the activities of the Toledo Conservatory.

The concert was free to the public and, needless to say, was well attended by an audience that manifested pleasure in the various renditions. The program opened with selections played by an orchestra, under the direction of Otto Sturmer, which was followed by Clara Leatherman, mezzo soprano, who was heard in the ever popular aria, "Mon Coeur d'Ouvre a ta Voix," from Saint-Saëns' opera. She has a voice of excellent quality, wide in range, which was effectively used. A pleasing personality was an addition to her qualifications, and she also made her singing all the more pleasurable because of much temperament expressed in her work. The audience insisted upon an encore, which came in "A Birthday," by F. H. Cowen.

Amelia Price followed next, her selection being Rossini's "Separazione." She is the possessor of a high soprano voice of a naturally lovely quality, and her singing was marked by intelligence, depth of feeling and a fine sense for style. Her diction was commendable.

A lyric soprano, Florence Emch, elected to sing Godard's Berceuse from "Joselyn," with violin obligato supplied by Norma Snyder. This rendition brought forth warm applause from her hearers.

Dorothy Bunting was heard in "Ouvre Tes Yeux Bleus," Massenet. She has a dramatic soprano voice of exceptionally good quality, and was heard to advantage in the Massenet number and "La Partita," by Alvarez. Her singing gave evidence of a bright future.

With the next number on the program came one of the biggest successes of the evening—Yvonne Vincelette, dramatic soprano—who sang the "Habanera" from "Carmen" in an attractive costume, also the "Seguidilla" from the same Bizet opera. Miss Vincelette is looked upon as one of Signor Florio's most talented pupils, for she is the possessor of a remarkably rich dramatic soprano voice. She created a triumph with her singing and acting. Her hearers waxed most enthusiastic and there were storms of applause. Miss Vincelette is of French parentage, but was born in this country. Later on in the program she made her reappearance and sang the "Ritorna Vincitor" from "Aida" with style and finish.

The last number of the first part of the program was the "Card Scene" from "Carmen," admirably sung and acted by Rachel Allabach, as Frasquita; Daisy W. Warner, as Mercedes, and Miss Vincelette, as Carmen.

The second part of the program began with Chaminade's "L'Ete," sung by Helen Hageman, soprano, who was none the less interesting in her rendition; Ponchielli's aria from "La Gioconda," given by Leo Petree, who likewise impressed his hearers with the quality of his tenor voice, and Miss Vincelette in the "Aida" aria. Then came Rachel Allabach in the "Bell Song" from Delibes' "Lakme."

Miss Allabach will undoubtedly go far in her profession as she is an unusually gifted girl. But nineteen years old, she has already been heard frequently in public and has been called the "Galli-Curci of Toledo." She has a beautiful coloratura soprano voice, which is reminiscent of Paulina Lucca. Her coloratura work is delightful, being true to pitch and unusually smooth and her trills are bird-like. Miss Allabach sings equally well in Italian, French, English and Swedish, and after her singing of the "Bell Song" she was accorded a reception that was nothing short of an ovation. People stood in their places shouting "Bravo" and clapping loudly until she was obliged to reappear again and again and comply with the demand for encores. Her rendition of Dell' Acqua's "Villanelle" caused another scene of enthusiasm, and it is quite safe to say that this young girl was the sensation of the entire program. Indeed, Miss Allabach is a great credit to the teaching efforts of Signor Florio, as, for a matter of fact, were all the singers. Their work gave unmistakable evidence of careful schooling under a person of authority, all of which Signor Florio has long proven that he is.

Daisy W. Warner, who was an excellent Mercedes in the trio from "Carmen," sang the "Spanish Romance," by Sawyer, which showed to particular advantage the flexibility, resonance and power of her splendid soprano voice. Miss Warner was most gracious in responding to insistent demands for encores.

Cornelia Hollister, another talented pupil, possesses a coloratura soprano voice of lovely quality. She has charm of manner and a commendable style. Her interpretations were characterized by their intelligence, artistry and fine diction. Mrs. Hollister sings fluently in French, German, Italian and English.

Others participating successfully in the program were Flora MacDonald, mezzo soprano; Della Venturin, soprano; Mr. Wood and Dr. Price, tenors.

Upon the occasion of this concert Signor Florio introduced his newly formed Harmony Club, a chorus of solo voices which sang the "Spinning Song" from Wagner's "Flying Dutchman" and the "Angel Chorus," especially composed by Signor Florio for the club. Their singing found appreciation, as did the Florio composition, an effectively arranged work.

Charles Sumner Johnson, organist of the First Congregational Church of this city, ably assisted during the program with his accompaniments at the organ. A word of praise also goes to O. Sturmer, musical director of the conservatory, who also holds a prominent position as organist in one of the city's largest churches. He is an ex-

ceptionally fine musician, and rendered valuable assistance to Signor Florio in making this concert the success it proved to be. His conducting of the orchestra was authoritative and spirited.

In a word, the singing of the various young artists again brought to mind the fact that Signor Florio is not only a capable teacher, but is also a singer of no mean ability, for he has won favor in leading dramatic tenor roles in opera in some of the largest capitals of Europe, among them at La Scala of Milan. Of note also is the fact that he wrote a national air for Great Britain, which was submitted for the king's approval. His majesty's secretary recently wrote Signor Florio from Windsor Castle, complimenting him upon his composition, on behalf of King George.

L. H.

Dudley Buck Pupil Gives Promise

The delightful recital on April 27, given by Frank Forbes, baritone, at Dudley Buck's studio, had unusual interest as he is one of the men being trained by the Federal Board for Vocational Education. Before he entered the aviation service Mr. Forbes held a business position and had never been able to cultivate his voice. As a result of a fall from his aeroplane in Texas, his neck was fractured but the fact that he is nearly well is one of the wonderful results of the skillful treatment the disabled men have received.

While he was in the hospital a musician discovered the fine velvety quality of his voice and paid for his lessons with Dudley Buck until he was put on the payroll of the Federal Board. After nearly three years of study Mr. Buck says: "He would be a success in light opera, but I advise him to take up concert work."

In no song did Mr. Forbes show greater artistic interpretation than in his rendering of Tschaiakowsky's "Pilgrim's Song." "At Dawning," sung with Florence K. White, showed that he is more than a solo singer and will undoubtedly succeed in church work. In the "Border Ballad," by Cowen, played to Mildred C. Wiseman's violin accompaniment, his voice blended to the deeper notes, until they seemed almost like one instrument.

Jefferson City Enjoys Gray-Lhevinnes

Seldom has the capital city of Missouri heard a concert that so completely captured all those present as did the original recital of the Gray-Lhevinnes on March 7. Mme. Gray-Lhevinne, looking charming in a hand embroidered gown of fine workmanship, talked to the audience in her usual delightful manner, explaining the numbers on the program. The concert was given under the auspices of the Saturday Morning Music Club, and both artists were warmly received.

Gunster for Indiana Festival

Frederick Gunster, tenor, will appear as guest artist at the American Song Composers' Festival, at Greenwood, Ind., June 1 to 3. Mr. Gunster will sing songs by Grace Porterfield Polk, the founder and director of the festival, and also songs by other composers of the Hoosier State.



M. E. FLORIO

Head of the voice department of the Toledo Conservatory of Music, whose pupils in a recent recital reflected much credit upon his ability as a teacher.



CORNELIA HOLLISTER
Coloratura Soprano



RACHEL ALLABACH
Coloratura Soprano



YVONNE VINCELETTE
Dramatic Soprano



DOROTHY BUNTING
Dramatic Soprano



CLARA LEATHERMAN
Mezzo-Soprano



DAISY W. WARNER
Soprano



CHARLES SUMNER
JOHNSON
Organist



O. STURMER
Musical Director of the Toledo
Conservatory of Music

M. E. FLORIO, HEAD OF THE VOICE DEPARTMENT OF THE TOLEDO CONSERVATORY OF MUSIC, SOME OF HIS TALENTED PUPILS, AND THE ASSISTING ARTISTS WHO APPEARED IN A VERY SUCCESSFUL CONCERT ON SATURDAY EVENING, APRIL 30.

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SALOME
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Composer of
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CINCINNATI ORCHESTRA MEMBERS CONTRIBUTE TO CINCINNATI ORCHESTRA CONCERT

Dohnanyi and Spalding Appear as Soloists—Conservatory of Music Items—College of Music Notes

Cincinnati, Ohio, April 18, 1921.—Music lovers were given a real treat at the twelfth concert of the Cincinnati Symphony Orchestra, April 15. In addition to a pleasing program, the audience had the pleasure of listening to Erno Dohnanyi, the Hungarian pianist-composer, who was the soloist on this occasion. Not only did the audience have the delight of hearing him as a performer, but also of listening to one of his compositions and of noting him as a director. In all these several capacities he proved to be most enjoyable. He directed, not only his own composition, but also the final number. As both performer and composer he gave ample proof of his powers. He has a style of playing that is at once appealing and inspiring. He has finish, touch, power and technic that make his an art of the highest type. This was shown by the way in which he played the concerto No. 3, in C minor, for piano, by Beethoven.

As a composer, in a suite for orchestra, op. 19, he was seen to advantage. The composition itself, while having a

somewhat modern atmosphere, is nevertheless a work that is filled with classic beauty and contains many beautiful passages. So insistent was the audience for an encore after this number that Director Eugene Ysaye very generously permitted him to conduct the concluding number of the program, the "Rakoczy March," by Berlioz.

The concert opened with the Schumann overture, "Genève," and as a concluding number of the first half of the program the orchestra played the "Wallenstein" trilogy of D'Indy, which is based upon the dramatic poem of Schiller, which was heard for the first time here in its entirety. The orchestra was in fine trim and the concert was in all respects a delightful one.

POPPELDORF SOLOIST WITH C. S. O.

The ninth of the popular concert series for the present season, given by the Cincinnati Symphony Orchestra at Music Hall, was heard on April 10. The orchestra was in a mood to outdo itself, and Director Ysaye seemed warmed to the right tempo, for the numbers were all given with a show of enthusiasm that was good to note, and the concert as a whole was very enjoyable. There was rather more than usual of the lighter numbers, the program including the "Mignon" overture, Thomas; andante cantabile (string quartet), by Tchaikowsky; ballet divertissement from "Henry VIII," by Saint-Saëns; overture, "Morning, Noon and Night," by Suppe, and the "Kaiser March," by Wagner. The soloist was Nico Poppeldoff, leader of the second violins in the orchestra, who played in a most artistic manner the concerto No. 5, in A minor, by Vieuxtemps.

ORCHESTRAL MEMBERS CONTRIBUTE TO PROGRAM.

The tenth and last concert of the popular series to be given by the Cincinnati Symphony Orchestra at Music Hall on the afternoon of April 17 proved to be the most novel of the season. Four members of the organization were on the program as contributors and each man directed his own composition, this novel plan having been introduced last year by Director Ysaye at the closing concert. And much credit is due the composer-players, too, for the several numbers added to the concert in a way that goes to prove that Cincinnati can justly boast of musical talent that is deserving of mention. The several compositions included a "Reverie," dedicated to Mr. and Mrs. Charles P. Taft, who are prominently identified with the orchestra in a financial and helpful way, composed by A. Balendonck; a polonaise in D major, by Nico Poppeldoff; a suite for orchestra, from which three panels were given, by Ewald Haun, and "Feuilles Symphonique," by Paul White.

Director Ysaye graciously yielded the baton to his men who directed their own works, and also to J. Alfred Schehl, director of the St. Lawrence Church Choir, who appeared as the soloist at the concert, reserving but one number, the last on the program, for his own direction. This was the "Español" rhapsody, Chabrier, which is always popular. The choir sang with a delightful balance (it is composed of eighty men and boys) a number of selections, including the "Kyrie" and "Gloria" from "Messe Solennelle de Pacques No. 3," of Gounod; an "Irish Tune from County Derry," arranged by Percy Grainger, sung à capella; a lullaby by

Brahms, arranged by Louis Victor Saar, and the "Hallelujah Chorus" from Handel's "The Messiah."

The concert brings to a close a most gratifying season and one that was appreciated, as evidenced by the large attendance.

SPALDING AND C. S. O. IN PATRIOTIC PROGRAM.

A patriotic concert was given by the Cincinnati Symphony Orchestra, under the direction of Eugene Ysaye, at Music Hall, April 9, for the Robert E. Bentley Post, American Legion. The program opened with "In Bohemia," the overture of Henry K. Hadley, which was played with gusto and enthusiasm, the members of the orchestra seeming to enter into the spirit of the occasion.

The selections which followed included the Dvorák symphony No. 5, in E minor (from the "New World"); the "Indian" suite, No. 2, by MacDowell, and the "1812" overture, by Tchaikowsky. The feature of the concert was the appearance of Albert Spalding, American violinist, and a member of the American Legion. His appearance was the signal for an ovation. His playing was marked by a tone full of power. His selections included the Spohr concerto in A minor, and the Saint-Saëns introduction and rondo capriccioso, which were delightfully played.

ST. LAWRENCE CHOIR CONCERT.

The program given by the St. Lawrence Choir, which is made up of men and boys under the direction of J. Alfred Schehl, at Memorial Hall, recently, was made up of sacred and secular numbers. The singing showed earnest, conscientious work. A pleasing number was the baritone solo of Robert J. Thuman, "In Heavenly Love." The accompaniments were played by Augustus O. Palm in an artistic way.

(Continued on page 63)

ANNA CASE DELIGHTS SHREVEPORT MUSIC LOVERS

Shreveport, La., April 8, 1921.—Anna Case, who appeared at Shreveport, La., on March 31, in the great state fair grounds coliseum, under the local management of Frances Otey Allen, was in her most charming mood and best voice, which statements when applied to this captivating soprano infer the superlatives of winsome personality and exquisite vocal art. She was greeted by a large audience whose enthusiasm was in keeping with its proportions, and which accorded her a reception that compelled the granting of many encores throughout the program, which was a varied and well selected one, ranging from the classic purity of the Monteverde "Lamento" from "Ariana" on through the modern romantic school of writers to the last but by no means least interesting group of present day American composers. In the aria "Michiamano Mimi" from "Bohème," and the "Waltz Song" from "Romeo and Juliette," Miss Case displayed a perfection of vocal virtuosity that called forth tumultuous demonstrations from her hearers, while it would be difficult to conceive anything more daintily intriguing than her interpretation of the smaller numbers, of which John Powell's "To a Butterfly" and her own "Song of the Robin" were received with special favor. Miss Case was particularly generous with her encores of old Southern favorites, in the last of which, "Carry Me Back to Old Virginia," she invited the audience to join, which it did with a spirit that indicated genuine pleasure. Claude Gottself, whose splendid powers as an accompanist and solo artist have been enjoyed and appreciated in Shreveport during his former visits to that city in company with other artists, furnished accompaniments in his usual masterly style, providing Miss Case with a sympathetic and artistic background for her vocal tone pictures.

W. W. T.


Leandro Campanari Back from Abroad

Leandro Campanari, noted conductor and violinist, who removed to California some years ago for family reasons and opened in San Francisco a vocal studio, passed through New York recently on his return from Italy, where he has been spending several months visiting friends. He reports that Italy is financially flourishing, despite reports to the contrary, everybody having made money during the war. However, he adds that music is having a hard time of it because of the socialistic tendencies of those in charge of musical affairs, who vote no subsidies for any musical undertaking. At present the old La Scala Opera in Milan is closed, and there is very little music in Milan of any description, except that promoted by the Camerata Italiana, a society which is giving chamber music, symphony and choral concerts. Among the noted musicians there are Maestro Pedrollo and Renzo Bossi, a talented composer, son of the famous organist, Enrico Bossi, and a pupil of Nikisch. These two and Maestro Parilene are the leaders of the new society.

Mr. Campanari spent two months in Milan and then went to Rome, where he reports conditions musically better than in the north. He arrived at election time, when everything was more or less disrupted. But there were many concerts, he declares, and there appears to be no feeling against the Germans, who are not, in Italy, classed with the Austrians, their traditional enemies. Felix Weingartner conducted at the Costanzi Theater, where opera is given at Rome. Under his direction "Tristan" was given and also several French and Italian operas. Albert Coates achieved a great success conducting the Augusteo symphony concerts. Nikisch also conducted at the same series of concerts. Among the notable events of the season was the appearance of the Budapest String Quartet and the Brussels Quartet.

Mr. Campanari heard Batistini at a benefit concert and says he is greater than ever in spite of his age, there being no greater representative of the Italian school. He is the strongest personality on the Italian stage today. Mr. Campanari took with him to Italy his pupil and protégé, Enrico Passalacqua, a Californian Italian, for whom he predicts a great career. He is the possessor of a really fine tenor, he states, and will first be heard in opera in Italy and afterward in America. He is being aided by Batistini.

Mr. Campanari was urged to settle down in Italy and resume his career there as conductor—he was formerly conductor at La Scala—but has hesitated because he has a family living in America. He will divide his activity between San Francisco and New York.



Frederick Hunter
TENOR

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—Louisville Times.

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Caroline CURTISS SOPRANO

RECENT PRESS COMMENTS

MORNING TELEGRAPH, New York City: A well chosen program served to disclose a voice of great purity and truth. Miss Curtiss displayed fine musical intelligence and much technical schooling. Her program was long and would have been a severe test of both endurance and versatility even for a veteran of the recital stage, but she addressed it with fine sincerity and courage. A considerable audience enjoyed all of her twenty songs and expressed sincere admiration and approval.

WASHINGTON TIMES, Washington, D. C.: Miss Caroline Curtiss sang two operatic arias and was so warmly received that she was forced to respond twice with encores. A dainty, temperamental singer, she has a voice with which she shows an artistic comprehension of her music.

PITTSBURGH DESPATCH, Pittsburgh, Pa.: Miss Curtiss' remarkable performance and sweet voice gained for her an ovation and several encores.

BUFFALO EXPRESS, Buffalo, N. Y.: Miss Curtiss has a charming personality and a voice of lovely lyric quality and her program was one of an artistic nature.

JAMESTOWN MORNING POST, Jamestown, N. Y.: A distinguished musical event was the appearance in song-recital of Caroline Curtiss, the young soprano at Samuels Opera House. The program was one of chaste beauty—a collection of rich musical gems, distinctively of the modern cult, and happily fitted to the voice and temperament of the gifted artist. Miss Curtiss possesses a voice singularly pure, unfailingly true to pitch and of really exquisite quality—her pianissimo an achievement of real vocal command. She was accorded several encores, a triple one at the close testifying to the delight of her audience.



CHAUTAUQUAN DAILY, Chautauqua, N. Y.:

When Miss Caroline Curtiss, soprano soloist with the New York Symphony Orchestra, appeared on the platform, she was greeted by hearty applause. Her singing of the aria, "Adieu, forests," from Tchaikowsky's "Jeanne d'Arc," disclosed a voice with the sweet freshness of youth and of brilliant timbre. She sang the last farewell of the Maid of France with feeling and expression. Her high notes rang out with beautiful sweetness. Miss Curtiss used her voice judiciously, showed fine artistry and received a prolonged ovation at the close of her aria, which evidenced the approval of the large audience.

REPUBLICAN PRESS, Salamanca, N. Y.: Her program was well selected and well balanced, all being artistically rendered in a beautiful, clear, sweet voice, rich with resonant quality.

Personal Management: 633 Lakeview Avenue, Jamestown, N. Y.

NATION-WIDE TRIBUTES TO NINA MORGANA

Metropolitan Opera Soprano, Acclaimed From Maine to California

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"Her voice is **pure and flute-like**, and she sings with a depth of understanding and rare sympathy."—*Utica Times.*

CALIFORNIA:

"She not only **sang superbly**, but was a song to the eye as well."—*San Francisco Call.*

"Morgana's technique is superb, her **phrasing perfect** and the charm of her personality very strong."—*Los Angeles Times.*

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"Nina Morgana is as musical as her name. Her voice is an exquisite coloratura. Perfect in pitch, cultivated to a point of scientific accuracy, clear and high, with a staccato that has not a hint of shrillness and an enunciation that carried her faintest mezzo voce to the farthest corner of the auditorium, **her voice and art make her the peer** of any coloratura in America."—*Lancaster Examiner.*

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"She brought to play rare technique and tone color that showed her to be a **really great artist.**"—*Nashville Banner.*

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"She has full rich tones and unusual dramatic force for a vocalist of her type."—*Detroit Free Press.*

"She executes difficult trills with an **absolute accuracy** to pitch."—*Adrian Telegram.*



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SOME NOTABLE CROWDS SUNG TO BY NINA MORGANA

100,000 persons in fifteen cities on tour with Caruso.

40,000 persons in Tacoma (Wash.) Stadium last Fourth of July for the American Legion.

7,000 persons at N. Y. Hippodrome in Joint recital with Titta Ruffo.

7,000 persons at Lewisohn Stadium N. Y. City last summer with Stadium Symphony Orchestra, Walter Henry Rothwell, conductor.

OREGON:

"**F**ROM the first movement her beautiful coloratura soprano was heard until the last clear note died away in the far corners of the great Auditorium she was listened to with rapt attention, and at the close of her every song richly deserved applause was accorded the singer."—*Portland Telegram.*

MAINE:

"Always a favorite, she received a **prolonged ovation** when she appeared."—*Augusta Kennebec Journal.*

OHIO:

"Miss Morgana's voice is **fresh as spring itself**, sweet, clear and true, and she handles it with amazing perfection."—*Columbus State Journal.*

LOUISIANA:

"She is a finely schooled singer with a winning personality, and her work is marked by an **exquisiteness of finish that recalls Galli-Curci.**"—*New Orleans Times-Picayune.*

WASHINGTON:

"Dainty Nina Morgana, the exquisite little prima donna, has a voice of delightful timbre, remarkably even and flowing."—*Tacoma Tribune.*

NEW JERSEY:

"**MISS MORGANA WINS PRO-NOUNCED OVATION**
"Demonstrates Her High Worth as One of Nation's Greatest Singers."—*Newark Star-Eagle.*

MINNESOTA:

"She has not only a voice of real warmth and flexibility and brilliance, but singing style and stage presence."—*St. Paul Daily News.*

ILLINOIS:

"Her voice has color and power, and is **crys-talline in quality.**"—*Chicago Daily News.*

"Nina Morgana, young and charming, **made an instant hit** with her lovely soprano voice."—*Chicago Herald.*

MISSOURI:

"Quite captured the audience with her numbers."—*Kansas City Journal.*

CANADA:

"First it was like a bird singing, then like the playing of a flute, then like nothing else but a **glorious human voice with a soul behind it.**"—*St. John (N. B.) Standard.*

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NEWS OF INTEREST FROM EUROPEAN MUSICAL CENTERS

(Continued from page 7)

There is, first of all, Dr. van Aanroy, who has very special merits as a Beethoven interpreter, and his Residentie Orkest; he is one of the few who play Beethoven without the addition of their own ideas. He believes Beethoven to be big enough to speak for himself, and therefore it is hardly possible to hear Beethoven better played than under his direction. The concerts which he gave in commemoration of Beethoven's birth were a real Beethoven celebration, with which he did himself as much honor as the master to whom it was dedicated.

ELEANOR SPENCER AS SOLOIST.

The last of these concerts included the "Pastoral" symphony, and it was a pleasure to hear how this symphony, literally played to death, can still glow with life and inner warmth. In this concert Eleanor Spencer cooperated as soloist. She played the first concerto, a task which many a pianist of less ability than this American would call an easy one; but the way in which she acquitted herself was simply masterful. Such artistic discipline, so much grace and charm, so much beauty of tone and true musicality as Miss Spencer revealed are a real solace to one's heart.

Among other interpretations, Dr. van Aanroy also gave us an excellent one of Tchaikowsky's fifth symphony, several works of Strauss, and Ravel's suite, "Le Tombeau de Couperin." A considerable part of our public shows a preference for the modern French school, but, with all due appreciation of the sensitive and poetic art of these musicians, one feels more admiration than love for Ravel and his successors.

As in Amsterdam, Mengelberg's successor in The Hague is Dr. Karl Muck. Thus far he has not done a great deal that is new. He conducts the familiar repertoire. New to us only was the performance of Strauss' "Bourgeois gentilhomme" suite. More than a pleasant diversion we have not been able to discover in these pretty and brilliantly orchestrated bits.

In the realm of chamber music the concert given by the Budapest String Quartet (Hauser-Pogany-Ippolyi-Son) gave unusual pleasure. Such superb ensemble playing is one of the best and therefore rarest things that musical art can give. But this highly cultivated quartet playing is only for a correspondingly cultivated public. Because of that, perhaps, these four excellent artists do not always find full halls as yet, but the appreciation which they win from artists and trained lovers of music is almost unprecedented for such a young ensemble.

DIRK SCHÄFER—HOLLAND'S GREATEST ARTIST.

Even without chauvinism (a rare disease among the Dutch), nothing but praise can be given to our own artists of rank. The first among them is our pianist, Dirk Schäfer. He does not like to have his piano playing praised, because—like other great pianists—he prefers to be

known as a composer. But he plays piano so superbly that one must speak of it in spite of all "prohibitions." His repertoire is unlimited. He plays everything ever written for the instrument. In his historic piano recitals he has interpreted the whole keyboard literature, from Bach to Debussy. This winter he has played, among other things, all the preludes of Chopin, works of Brahms, Beethoven, Debussy, Ravel, his own compositions and, with orchestra, the "Emperor" concerto of Beethoven.

Dirk Schäfer is the old-fashioned kind of artist who knows too little about business. Except for that he would be known all over the world. He hates everything that looks like exploitation, and neglects the material side of life in a manner that is probably unique. He plays only when he likes to play, but when he does it the lucky bystander experiences a miracle. Would that they happened oftener!

A UNIQUE PAIR OF DUTCHMEN.

Two other native artists, who belong to the leading representatives of Dutch art, are Van den Sigtenhorst Meyer and Rient van Santen. The first of these is a young composer who has attracted attention by some works which show the influence of Debussy, and which attest exquisite taste and genuine talent for musical construction. He has written chiefly for piano. A string quartet, choral works, a little opera, "De Bron van Badrah," proved his very special gifts, also in this field.

Together with his friend Van Santen, Meyer gives concerts of a very original kind. Van Santen sings, writes poetry, paints, makes world journeys and is, moreover, the possessor of enough "filthy lucre" to devote himself to art for art's sake—a rare distinction among the artists of this little country.

In the concerts of this team one usually hears rarely heard works, chosen with excellent taste. Both deliver their message from memory. Many songs are sung—all in the original languages, which gives these evenings a particular charm. Their joint home, by the way, is decorated with all the gorgeous exotics that Van Santen has brought from his journeys—a little museum in which art reigns majestically over all.

Two other Dutch artists merit mention among those who have recently been heard. A blind pianist, Johan Verster, pupil of Schäfer, recently gave a recital and showed his fine technic and warm musical feeling in works by Glazounoff, Scriabine, Chopin, Debussy and Schäfer. Cornelis Tromp, violinist, also gave an evening of music for his instrument and gripped his hearers by a characteristic tone, virtuosic dexterity and great musicality. Among other things, he played a Concertstück by a Dutch composer van der Pals, and a pleasing, hitherto unfamiliar concerto by Noren, as well as the Vitali chiaconne.

The foreign artists of recent weeks included Huberman, Casella, Carl Flesch, Carl Friedberg, Lucien Capet, Paul Loyonnet, Josef Pembaur and the "wonder child," Erna Rubinstein. Special attention was attracted by Eleanor Spencer in her recent piano recital.

A NEW "ITALIAN OPERA."

A new turn has been given to the somewhat difficult career of opera in Holland. Beside our "National Opera,"

a new "Italian Opera" has taken root. In reality it is only an ensemble of a few good Italian singers who give operatic performances. The chorus is worth next to nothing, and the orchestral pay is too low to attract a sufficient amount of trained musicians. But lovers of real Italian voices and of genuine Italian straw-fire will take delight in this new enterprise. LOUIS COUTURIER.

Two Notable Revivals At the Frankfort Opera

Mozart's "Magic Flute" and Donizetti's "Don Pasquale"
Successfully Presented—A New Symphony by
Eduard Erdmann

Frankfort, March 19, 1921.—The artistic zeal, the energy and thoroughness with which the new Intendant, Dr. Lert, has undertaken the direction of our Opera, has at last borne fruit. Two revivals have had great success this month: Mozart's "Magic Flute" and Donizetti's "Don Pasquale." The artistic aims toward which stage management, scenery and lighting effects work together, are becoming clearer and clearer, the object sought more and more distinct, namely: simple and great effects that correspond to the style of the work and which (in spite of modern forms) express more genuinely and purely the original character of the work in question.

The characteristic note of opera bouffe, the daintiness, the precious quality of "Don Pasquale" were excellently worked out and the sparkling, graceful music of Donizetti that has kept so fresh, was conducted by Conductor Szenkar with skill and good taste. This short opera was followed by a little ballet, "Der bestrafte Cupido," by Breusch, set to Mozart's delicious music of "Les petits riens."

Since Gluck's "Iphigenia," the revival of the "Zauberflöte" was the first real event for our operatic stage. One felt that it was the result of careful preparation, in which stage management, artistic feeling and scenic ability worked together. That the "Zauberflöte" is one of the most glorious of all operas is only recognized now, when the delirium of Wagnerism somewhat has subsided. Although we are able today to discern clearly the imperishable grandeur and beauty of Wagner's art, our judgment of Mozart has changed, even if for many his music remained but dainty "Rococo." The "Zauberflöte" is the drama of pure and noble humanity. The gay and jesting undertone twines like an arabesque through the play in contrast to the serious and solemn chants. It is just this contrast that Dr. Lert has emphasized with great finesse, and which is accentuated still more strongly by the reconstruction of the original and longer version of Schikaneder (replaced of late years by that Hermann Levy). The stage decoration again formed a simple, yet fantastic framework. Ludicrous stage properties were avoided, such as the paper snake, of which one could only see the colored head in the wings and the usual poorly imitated lions, of which in Frankfort one hears only the roaring. All the more real, and really excellent is the pyramid like hall of the Temple, the Egyptianized fantastic costumes, the fantastic curtain of baos, which on dividing

(Continued on page 14)

Sole Exponent on the Concert Stage PAUL SHIRLEY Viola d'Amore Soloist

"Mr. Shirley is an artist of the utmost refinement of style and gets a tone of much beauty, which with his splendid technic made his playing a delight."

Portland Press.

"Paul Shirley has written with such understanding of his instrument that it became in his hands the ideal vehicle of his thoughts. It was a good thing to provide such a fresh and original note in the succession of concerts which this city suffers in the winter."

Boston Post.

"The Viola d'Amore can be made brilliant as well as tender, and Paul Shirley skillfully showed the great variety to be obtained. He has achieved sonority without sacrificing the sweet and sympathetic quality which characterizes the Viola d'Amore, and developed a fine vein in composing for it."

Springfield Republican.



Photo by Garo

"The enjoyment of the lovely instrument was due to the accomplished and most sympathetic performance of Paul Shirley, who is an artist we are very glad to know. His technical equipment is solid, and apart from the fullness and steadiness of his tone, his harmonics and doublestops should be mentioned. His interpretations, in the range of his program called for, were convincingly sincere, with an admirable sense of style."

Pittsburgh Gazette.

"Mr. Shirley's instrument produces a tone that is exceedingly sweet and musical in quality, and he plays it in expert and deeply sympathetic fashion."

Rochester Times.

"The artist gave a program that was a rare treat from a professional point of view, and he found an appreciative audience."

Providence Tribune.

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RENATO ZANELLI

BARITONE

Metropolitan Opera Company

Zanelli, in the two seasons since he entered the concert field, has met with unfailing success in a series of appearances which has covered the entire United States. Here is the way he was acclaimed in the

Middle West and South

ROCK ISLAND, ILLINOIS.

Mr. Zanelli substituted the Toreador song from "Carmen" (Bizet) for his solo number, making it a marvel of flexibility and rounded, resonant notes. The baritone held the audience spellbound. His numbers are things of beauty.—*The Rock Island Argus*.

ST. JOSEPH, MISSOURI.

Mr. Zanelli's rendition of the "Pagliacci" prologue was a noteworthy achievement. There was no lack of warmth in his interpretation and yet there was restraint, which with his directness of manner, aided in the slight detachment which tradition requires of any prologue. His rendition of the lively "Spagnole" by Di Chiara was fascinating and his technic left nothing to be desired. There is a certain satisfying effect produced by his singing.—*The St. Joseph News-Press*.

The Prologue from "Pagliacci" is always a great favorite, and when it is sung rather than yelled, puffed and grimaced at the audience, it is truly a beautiful number. Mr. Zanelli has a powerful lyric baritone voice and he is pleasingly free from mannerisms.—*St. Joseph Gazette*.

HOPKINSVILLE, KENTUCKY.

Renato Zanelli, baritone, has a fine voice, rich in quality, produced with great ease. His interpretation of the "Prologue" was determined and serious and the quality of his voice excellent. His singing has a resonance without the sacrifice of tunefulness. His work in all of the numbers bore the impress of the artist.—*Kentucky New Era*.

DAVENPORT, IOWA.

Renato Zanelli is a marvelous baritone. The unstudied ease with which he handles the big tones and heavy passages in both solo and ensemble work proved him the true artist. There is something wonderfully appealing in the youth and strength of his voice and the artistry with which he handles it.—*The Daily Times*.

Mr. Zanelli has a voice of unusual brilliancy and beauty of tone, and his singing in the two duets and in the trios made one realize they were listening to one of the great voices of the day. His encore brought a storm of applause.

—*The Davenport Democrat and Leader*.

DALLAS, TEXAS.

Renato Zanelli, reported to be a musical find of Caruso, quite swept the audience away with the luscious quality of voice, the unassuming manner and the thorough musical appreciation, manifested by him. His solo was followed by two encores. He received the most generous share of the applause during the evening.

—*The Dallas Dispatch*.

HOUSTON, TEXAS.

And truly confident expectation is not misplaced when for it such an artist as Renato Zanelli appears to delight a gathering. In his rendition of Di Chiara's "La Spagnola," which he gave an an encore, he particularly pleased all who were at the same time won to him by his simple, yet none the less, finished art.—*The Houston Chronicle*.

Manager: CHARLES L. WAGNER

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511 Fifth Avenue, New York

reveals the Queen of the Night against the starry sky. The Sarastro of this production, without a beard and with dark-red Egyptian hair, is something quite unheard of in theatrical tradition. The part was given by Herr Schneider, with his beautiful and well trained voice, full of noble dignity.

One of the novelties of the Frankfurt Opera is to be a fairy opera by the Viennese composer, Egon Wellesz, a pupil of Schönberg. The libretto is by the well known novelist, Jakob Wasserman.

A NEW SYMPHONY.

At the last Friday concert of the "Museums Gessellschaft," under Furtwängler's leadership, a symphony in D major by Eduard Erdmann, a Latvian of twenty-five years, was introduced. The composition had already been played at the last "Tonkünstlerfest" in Weimar. It consists of a single pathetic movement, so built up as to unite in itself the several movements of symphonic development. The music follows modern lines without adding anything creative or new. X.

Franz Schalk from Vienna Disappoints Romans

Nikisch's Coming Looked Forward to with Enthusiasm—Chamber Music Becoming Popular—Much Modern Italian Music Played

Rome, March 21, 1921.—Without a doubt Rome is the musical center of Italy this year. In no other city have so many concerts taken place, sometimes four and five in one day not counting the smaller affairs in the different hotels and dancing halls. In the center of this activity, of course, stands the Augusteo, under the genial leadership of Bernardo Molinari, whose own conducting has become one of the features which place these concerts upon a decidedly exalted niveau.

Once again Maestro Molinari made way for a foreign guest, namely Franz Schalk, Strauss' associate at Vienna. Schalk's success, however, did not equal the expectations of the public, whose demands become higher as time goes on. He is a very correct conductor, to be sure, but incapable of arousing enthusiasm. Lacking in magnetism, his control over Italian musicians is insufficient to obtain good effects.

Schalk's best conducting was in the "Coriolanus" overture in Beethoven, which he included in both his first and second programs, as also the same composer's eighth symphony. The audience clearly showed that this was not to its liking, although Schalk was most cordially received and courteously applauded throughout his stay—an expression of chivalry towards an "ex-enemy," and of gratitude to one who has always upheld the cause of Italian music in Austria.

Schalk's third and last concert comprised Haydn's symphony No. 13, the "Meistersingers" prelude, Bruckner's Ninth ("Unfinished") symphony and—pour la bonne bouche—the "William Tell" overture—a compliment to the country of which he was the guest.

The next German guest to be expected is Arthur Nikisch, who has never appeared in Rome before. Of his success there can be little doubt.

CHAMBER MUSIC BECOMING POPULAR IN ROME.

But not only symphonic music—chamber music as well is attracting ever greater interest among the public of the Italian capital. An almost continuous series of such concerts has taken place during the past month at the Sala Sgambati, the Santa Cecilia and the Sala Bach.

By far the most interesting of all of these were the two concerts given by the Lehner Quartet, of Budapest. They played with extraordinary mastery—perfect intonation, rare warmth of coloring, and a fullness of tone that suggested the orchestra. The applause was thunderous and after the concert cries of "Come back!" were heard all over the hall. The Lehnars have been engaged for several other concerts to be given in the near future.

The Accademia Trio was the attraction on two of the regular Monday afternoon concerts at the Sala Sgambati. The three artists (Zuccarini, violin; Rosati, cello; Cristiani, piano) form an excellent ensemble and are always highly appreciated and applauded.

MUCH MODERN ITALIAN MUSIC PLAYED.

The inclusion of modern Italian works on recital programs is becoming more and more customary, not only on the part of Italians, but also foreign artists as well. Thus Ghita Lénárt, a Hungarian mezzo soprano, who presented two interesting polyglot programs at the Sala Bach, finished the first of them with Bossi's "Pensiero," two songs of Respighi ("Nebbi" and "Poggia"), and one each of Pizzetti and Castelnuovo-Tedesco, amid the sincere applause of a pleased public.

Modern Italian compositions again were the feature of violinist Mario Corti's recital, given jointly with his sister Maria Corti, pianist. They played a new sonatina by Fernando Luzzi, the Florentine composer; two "Portraits of

Young Girls," by Castelnuovo, and Malipiero's "Canto della lontananza" which last proved the most interesting.

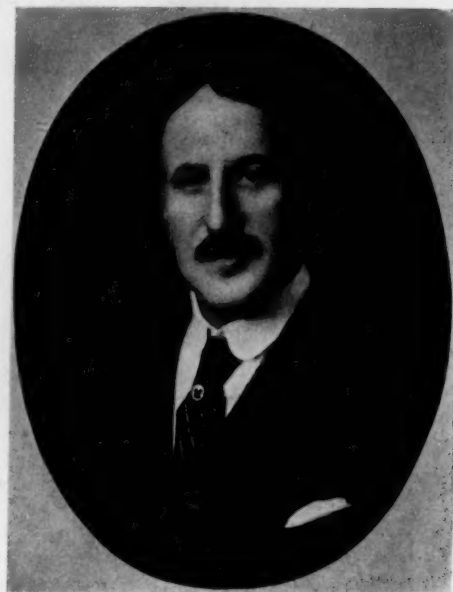
RESPIGHI'S NEW QUARTET APPLAUDED.

Respighi's string quartet in D major was the novelty presented by the Amici della Musica at its fourth concert of this season. The composer, being present, had to acknowledge the enthusiastic plaudits of the audience, which on the whole were justified. Respighi's work is by no means futuristic; it bears evidence of the composer's accomplished technic in the employment of traditional forms and his sensitive ear for modern effects of sound. His fastidiousness is shown in his choice of a definite ideal of beauty rather than the search for original expression.

GENEVIEVE VIX SAYS FAREWELL.

At the Teatro Costanzi the season progresses apace. Mme. Genevieve Vix gave her last performance of "Thais" about a week ago. In it she was at her best; the role and the music suit her aptitudes far better than "Manon," which she essayed before. She had numerous recalls and was the recipient of many beautiful flowers as farewell gifts. A new Spanish singer, Rosa Rodrigo, will take her place for the balance of the season. In "The Girl of the Golden West," however, the title role will be taken by Mme. Wroblenska, already known here for some seasons past, her

viata, but she also has a fine comic vein, for she makes a superb Frau Flut in "The Merry Wives of Windsor," of which one of my recent Zurich letters to the MUSICAL COURIER spoke. Her going to America, which is rumored



MATTIA BATTISTINI, Baritone, still a favorite at sixty-three, who again told interviewer in Zurich that fear of seasickness would keep him in Europe.

for the fall, may be regarded as a promised gain to musical life there.

EVER-YOUNG BATTISTINI.

Battistini, the veteran master of Bel Canto, gave a concert at the Municipal Opera House, which proved that his sixty-three years of age did not impair the beauty and power of his voice nor the perfection of his vocal technic. He appeals less by refinement and delicacy than by the overpowering temperament of his art.

This was best manifested in the various Italian arias, from "Gioconda," "Ballo in Maschera" and from Donizetti's "Don Sebastiano." He also sang duets from "Traviata" and "Don Giovanni" in conjunction with Idalice Anrig, formerly of the Zurich Opera, who also sang several arias with pronounced success, although she was naturally overshadowed by her great partner. Battistini will also appear at the Zurich Opera as guest in his greatest role, Rigoletto, and in "Traviata." He declared again in a recent interview that he has many offers to come to America, but that fear of seasickness keeps him from accepting.

ORCHESTRAL NOVELTIES.

At the tenth symphony concert of the Zurich Tonhalle Orchestra, Volckmar Andrae introduced an overture to Shakespeare's "As You Like It," by Hermann Hans Wetzler, who is well remembered for his former activity in New York as an orchestral conductor. Since that time he has been active as conductor at various German opera houses. The work is characterized by a pretty melodic vein, humorous episodes, beautiful tone coloring and skilful handling of the orchestra. A serenade by Walter Schulthess, a young Swiss composer, was also warmly received. The soloist of the evening was Carl Flesch, whose superb violin playing America may soon have an opportunity of hearing again. He invested Mozart's violin concerto in A major with grace and refinement, and displayed much beautiful tone and sentiment in the adagio. The cadenzas were well in keeping with the character of the composition. N. B.

An Opera of Greenland a Success in Denmark

With All the Characters Greenlanders, Borreson's "Kad-dara" Proves Delightful—Salomon's "Kain" Also Produced—Miscellaneous Concerts

Copenhagen, April 1, 1921.—Two dramatic works by Danish composers have recently been produced at the Royal Theater here. The first, a melodrama in one act, by Siegfried Salomon, entitled "Kain," has for its basis a

(Continued on Page 58)

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dramatic action being more appreciated than her powerful but not very agreeable voice.

The Costanzi, by the way, may soon have a competitor, for it is rumored that the Teatro Nazionale will have a spring season of opera. D. P.

MUSIC ACTIVITIES IN ZURICH

Zurich, March 22, 1921.—One of the most interesting of recent musical events in Switzerland was a revival of Eugen d'Albert's opera, "Die toten Augen," at the Municipal Opera of Zurich. As for melodic invention, the opera contains little of lasting value, the musical score serving more as a portrayal and underscoring of the text and action. The work created a profound impression chiefly by the impersonation of Myrtole, the blind heroine, by Inez Encke, first lyric soprano of the Zurich Opera. Her voice, although a coloratura, is of a pure, warm and noble quality, capable of the most impassioned accents. A rare combination indeed!

Gifted with beauty of countenance and figure, Mme. Encke's personality radiates refinement and distinction. She is equally as great an actress as she is a singer. Her Myrtole shows at first the modest, tender woman resigned to her misfortune. But it was overwhelming to witness her joy at having regained her vision, her horror at the murder of Galba, her supposed husband, and her voluntary return to blindness.

The ovation which the singer received testified to the appreciation of her wonderful art. Recently she made some highly successful guest appearances at the Vienna State Opera, and is now engaged to sing at the National Opera of Munich. Her finest roles are Mimi, Butterfly and Tra-

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Well Known Teachers at MacPhail School

The MacPhail School of Music, located in Minneapolis, Minn., has secured a group of guest teachers for its summer session, including Glenn Dillard Gunn and Harrison Wall Johnson, piano; Leon Sametini, violin; Frederick Southwick and Hubert Linscott, voice, and George C. Krieger, public school music.

Glenn Dillard Gunn will devote his entire time to his Minneapolis students, giving private piano lessons and holding interpretation, normal and repertory classes. Mr. Gunn is recognized as one of America's greatest piano instructors and his genius as a teacher is demonstrated in the artistic playing of his numerous pupils, who excel in beautiful tone color, breadth of interpretation and facile technique. A feature of Mr. Gunn's summer work will be his teachers' and repertory classes, with daily lessons in methods of study, the secrets of touch, tone and technique, and a complete analysis of the fundamentals of teaching and piano literature, exercises, studies, solos and concertos.

Harrison Wall Johnson, pianist from the University of Minnesota music department, who will teach exclusively at the MacPhail School, is known as a brilliant soloist, having appeared with Czerwonky, Van Vliet and Roentgen in chamber music recitals, and with the Minneapolis Symphony Orchestra on numerous occasions.

Ten days after the announcement that Leon Sametini would teach one day a week at the MacPhail School during the coming summer session his entire time was contracted for. This is not unusual, when it is considered that he is one of the greatest violin teachers in America today. As soloist with the Minneapolis, Chicago and Cincinnati symphony orchestras he has demonstrated his ability as a concert artist, and the large number of successful violinists who have attained national prominence attest to his ability as an instructor. He will give private lessons in technique and repertory and conduct a teachers' course in pedagogy. Frederick Southwick is engaged for the entire summer of 1921, commencing June 1, with his time practically sold out. His gifts for imparting knowledge have brought him a large group of grateful pupils who study with him year after year, and prove the correctness of his theories by their success.

Hubert Linscott, baritone and concert artist, who is a New York teacher closely identified with Marcella Sembrich, has been secured as guest teacher for the summer session to meet the great demand for expert instruction in



LEON SAMETINI,

Violinist and guest teacher of the MacPhail School of Music.

tone production, fundamentals of breathing and voice placing. Mr. Linscott is also an authority on artistic interpretation and song literature. The school publishes a summer folder that will be mailed upon request.

Lajos Shuk a Solo Cellist Hereafter

Lajos Shuk, cellist of the Letz Quartet, following a short visit to Europe, next season will accept solo engagements only. During the past season, his first in America, he played at important concerts, making many friends. April

21 he was heard in Carnegie Hall, New York; April 22, in Philadelphia, and other engagements are pending. March 23 he appeared in Buffalo, and February 26 he was heard in concert with Joseph Schwarz.

DAYTON HEARS FOUR ORCHESTRAS

Dayton, Ohio, April 10, 1921.—Under the auspices of the Dayton Symphony Association, the Cincinnati Symphony Orchestra, Eugene Ysaye conducting, gave its second concert here this season, February 28, in Victory Theater. The program included the Tchaikowsky fifth symphony. Joseph Vito, harpist, was the soloist.

Dayton's new Civic Orchestra made its second appearance March 10, in Steele High School Auditorium, A. E. Fischman conducting. The orchestra has increased in numbers and improved in many ways since the last concert. The size of the audience testified to the interest which the public is taking in the organization. The program included the Beethoven "Egmont" overture and numbers by Gluck, Handel, MacDowell and German. Etheldine Coate played the Mendelssohn G minor concerto for piano.

On Good Friday evening the choir of the Westminster Presbyterian Church gave Stainer's "Crucifixion" under the direction of John Finley Williamson. Mrs. Walter Crebs was the organist.

On March 30, in Victory Theater, the Cleveland Symphony Orchestra, Nikolai Sokoloff conducting, gave the

"Her voice is recognized for its fine quality and her singing always affords enjoyment."

—New York World.



© Ira L. Hall

MAY PETERSON

SOPRANO

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closing concert of the symphony course. The work of this organization was excellent. The symphony played was the Tchaikowsky sixth. Victor De Gomey as soloist gave a delightful performance of the Saint-Saëns concerto for cello.

One of the best symphony concerts heard in Dayton in many years was that of the New York Philharmonic Orchestra under Stransky, March 31, in Memorial Hall. This was the sixth civic Music League concert. The opening number, Bach-Albert prelude, chorale and fugue, was one of the most inspiring on the program. Henry Hadley directed his own dramatic symphonic poem, "Salome," with great force.

Woman's Choir Members Assist in Music Week

The several units of the New York Woman's Choir, under the direction of Mrs. Jean Whitcomb-Fenn, contributed to the interest of Music Week by means of special features at regular meetings and singing at the Home for the Aged and Institution for Crippled Children. Mrs. Lilli Offen, assistant precentor, added generously with groups of choice songs.

Lucille Oliver's Debut Wins Critical Favor

According to Ruth Crosby Dimmick, of the Morning Telegraph, Lucille Oliver, a youthful pupil of Leginska, in her Aeolian Hall debut on March 31, proved that "she is competent to take her place at the head of the list of this



LUCILLE OLIVER,
Pianist.

season's musical debutants—foreign or domestic." In a further description of the young artist's qualifications, the writer said: "Miss Oliver's numbers were selected from the old school and modern composers, and the many difficulties she overcame would do credit to a far more seasoned player. She began with two preludes and fugues in E major and C minor by Bach, which she delivered with precision and a fine singing tone. . . . Miss Oliver possesses many desirable qualities; marvelous strength out of all proportion to her youth and slenderness."

Katherine Lane, in the Evening Mail, called her "a young pianist of unusual talent. There is individuality and fire as well as poetry and a sensitive regard for nuances in Miss Oliver's playing. She delivers her musical message with sympathy and sincerity." In conclusion the review read: "Miss Oliver's performance was significant even in a season of crowded debuts."

"Her touch had the caressing, sensuous, catlike tread of her teacher at times, and again it had power and brilliancy," said the critic of the New York Herald, while the reviewer of the Evening Sun, in commenting upon her interpretation of the Chopin ballade, wrote: "Her Chopin ballade, which followed, proved the dash and enthusiasm of her style and the feeling which, if not yet full bloom, is at any rate strong and pulsing."

"She has the Leginska talent for piano tone," wrote the representative of the Evening Telegram, "and she has rather a facile finger technique. . . . With more experience Miss Oliver should become a very interesting player."

Oliver Denton Plays at Westminster College

Oliver Denton, the prominent American pianist, was heard in recital on April 8 at Westminster College, New Wilmington, Pa., of which Per Nielsen is director of the music department. One of the newspapers, after commenting upon his technical proficiency, said that "Mr. Denton possesses that which cannot be acquired through any amount of hard work. He possesses a great gift and that gift has been developed to a superlative degree. Not only is one impressed by his remarkable vigor and virility but also by his poetic charm and feeling." Mr. Denton is but one of the excellent artists whom Mr. Nielsen has been instrumental in bringing to New Wilmington.

Vera Curtis to Make Third Canadian Tour

After two trips to Canada this season, singing in Hamilton, London and Chatham, Vera Curtis has been engaged for three more Canadian dates in June, opening in Montreal on June 20, and later singing in Toronto and other cities.

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Valse Directoire

NELLIE and SARA KOUNS

The Mirror-Voiced Sopranos

New York Critics Capitulate to the Charms of
These Uniquely Delightful Artists at Their
Town Hall Recital on April 28th

NEW YORK EVENING TELEGRAM

Mirror Voiced Singers From Vaudeville Succeed in Their
First Song Recital at the Town Hall.

There is a general impression among young musicians who are aiming high that it is a great mistake to ever appear either in vaudeville or comic opera if grand opera or the concert stage is the ultimate goal, but contradictions can be found in large numbers. The Metropolitan Opera Company has engaged for next season a cabaret singer, Miss Yvonne Darle, and every one in the musical world knows of the success in opera of Miss Rosa Ponselle, who for several years was a vaudeville singer. Even Emma Calvé sang in vaudeville. French singers are not so particular. Most of the career of Mme. Yvette Guilbert, one of the two or three greatest women of the stage today, was spent in music halls.

Last night two vaudeville singers, Nellie and Sara Kouns, known as the "mirror voiced sopranos," made their first assault upon the concert going public, at a recital in the Town Hall, and they conquered their first audience. Their entertainment was dignified, and serious. They both have voices. It would have been surprising (to those who derive vaudeville) if one of them had talent. Of course, the real attraction in their recitals will be their duets, for they sing like a single instrument. So well do the voices blend and so nearly alike are they in range and color, that it would be perplexing to venture an opinion as to which of the sisters is the better singer. At no opera performance in New York in the last ten years has the "Viens Malika" duet from "Lakme" been presented with such perfection in ensemble singing.

There is an artistic style to the singing of these singers. They have no vaudeville tricks. They "get" their audiences by their sincerity, and by the beauty and the skilful use of their voices. They have personality (both of them) as well as voices. They should succeed in the staid atmosphere of the concert hall as easily as they have done in vaudeville. They have the gift of being entertaining without ever losing their poise or their voices. Their entertainment is simple and unassuming, but it is the sort that pleases.

MORNING WORLD

The Misses Nellie and Sara Kouns, sopranos, graduates from the ranks of vaudeville, won a position on the concert stage by their recital last evening in Town Hall. These accomplished sisters, with exceptional advantages in study and training, while they devoted their art to the vaudeville stage for a number of seasons, were superior to it, and such an occasion as last evening's has always been their goal.

Each is equally at home in French, German and English songs, and each has a highly developed style, polished at times, when they sing together, almost to the point of over refinement. Their singing in duets is most precise, and difficult passages and long phrases are done in absolute unison. In addition, their extreme musical intelligence enables them to probe a song to its core. Such numbers as the difficult Schlus duet from "Der Rosenkavalier" and the "Lakme" Viens Malika duet, were given with fine finish and spirit, and Bianchini's "Per Vaili Per Bosch," which had to be repeated, displayed their skill in lighter vein.

In solo work Miss Nellie, whose voice has not the range nor firmness of her sister's, derives better results by reason of her voice's greater warmth and body. In fact, the lack of color is the main defect in their work, for in an extended programme there is a deal of sameness to their singing. The large audience was highly delighted and demanded frequent encores and additions to the programme. F. H. W.

HERALD

Two Sisters in Song Recital.

The Misses Nellie and Sara Kouns, sisters, gave a song recital, with Conrad Bos at the piano, last evening in the Town Hall. These young American sopranos have been singing in Europe, where they met with much success. Their recital attracted a large audience, and they won a deservedly warm reception. They specialize in duets and were heard in such selections as Dvorak's "The Parting" and an excerpt from Mozart's "Le Nozze di Figaro." Each sister also gave a group of solos. Taste and refinement marked their delivery. Their voices, blending as one in lyric timbre, were easily produced, and if as singers they made no pretensions to an elaborate style they expressed feeling and sentiments in a manner simple and of real appeal.

Sale of Spanish Antiques.



Photo by Lumière

Joint Recital by Nellie and Sara Kouns— SUN Popular Performance.

EVENING
WORLD

Returning from a year's tour abroad, the Misses Nellie and Sara Kouns last night gave one of their joint recitals before a large audience in the Town Hall. The extraordinary degree of coordination that these two sopranos have developed in dynamics and color is heightened, if possible, by the similarity of their tone and range.

In solo groups there does, however, appear some contrast. Miss Sara sang her aria from Mozart's "Magic Flute" with a style and a clarity of diction that her colleague shares in lesser degree. Miss Nellie, on the other hand, in her songs of Debussy, Ravel and Beethoven, displayed rather less effort—a more natural and spontaneous organ.

But their duets are the real achievement of the Misses Kouns. Alternating as to the choice of parts, they convey a sense of perfect unity. Their "Sull'Aria" from "Le Nozze di Figaro" was utterly charming, their Strauss and Debussy were easy, graceful and modulated with great taste. An ensemble so perfectly determined precludes that either half should be complete without the other. Hence it was this part of the programme that naturally gave the greatest pleasure, and it must be added that Mr. Bos at the piano did ample part in casting an effective background for the young singers.

A thoroughly enjoyable and artistic evening was provided at Town Hall by Nellie and Sara Kouns, sopranos, in a programme of songs, solos and duets, in German, French and English. These young women have come through the vaudeville fire to their present estate and seem destined to become as popular in their new field. They are highly cultivated artists, and bring to their work a thorough knowledge of the various languages in which they sing, a deep musical intelligence, a style that has charm and polish, and voices that, while not exceptional and wanting in color, can, as a rule, produce the results the sopranos seek.

Their work in duets is almost uncanny in its precision and there was never a slip in the longest phrasing. The most difficult numbers, such as the "Rosenkavalier" duet, were rolled off with the surest ease. In fact, sometimes it seemed too machine-like. The audience was pleased beyond words at the unusual performance. A fitting third person in the concert was Conrad V. Bos, who, as accompanist, shared honors with the young ladies.

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MAIL

WHEN two sisters have soprano voices of individual beauty they are not always as wise as Nellie and Sara Kouns, who gave a joint recital in Town Hall last night. Instead of pursuing separate careers, as either Miss Kouns might have done successfully, they combined forces with unique results.

In their duets the striking similarity of tone and timbre produced a curious echo-like effect. Miss Nellie Kouns sang two Debussy songs, Ravel's arrangement of a Greek folk song and "Il Neige" by Beethoven. Her diction was not always as crisp as it might have been, but she has a remarkable instinct for interpretation.

Miss Sara sang a group which included Mozart, Durey, Aubert and Bimboni. There is possibly a greater warmth in her voice. But the enthusiastic audience became most excited when the two singers showed their coloratura tricks and technical versatility in the numbers which they sang together.

A CHAT WITH LOUIS GRAVEURE

About His Experiences in Fargo, N. Dak.

Louis Graveure, who appeared on Thursday evening, April 21, with the Chicago Mendelssohn Club, at Orchestra Hall, in that city, took time on the same day to see a representative of the *MUSICAL COURIER*, to whom he spoke frankly about some of the local managers in the country. "Local managers, generally speaking," said Mr. Graveure, "are reliable, but those who are not should be compelled to leave the field, as they are a detriment to the big artists and extremely dangerous to young talent. Take the case of Mrs. W. M. Cushing, of Fargo, N. Dak. She had five of the biggest attractions, which she turned down at the last moment. In my case, my manager, W. H. C. Burnett, will tell you that she canceled my concert the day before it was to take place. When I arrived in Fargo I received a telegram from Mr. Burnett in which he stated that the concert had been canceled the day before and for me to see a lawyer. Before doing this, however, I gave Mrs. Cushing a chance to be heard, and communicated with her. She sent word that she had been sick, but would see me. She said she had to cancel the concert on account of her illness; that she went to a hospital and under the circumstances thought she was justified in canceling the date. She further stated that she had written a month or so ago to Mr. Burnett canceling the date. This Mr. Burnett emphatically denies and said that letter was never received; that furthermore he had expressed to Mrs. Cushing window cards and other press material for the Graveure appearance in Fargo, and, were Mrs. Cushing's intentions to cancel the contract, she would have returned the press material or at least notified Burnett that, inasmuch as the concert had been canceled, there was no necessity to forward the printed matter."

Mr. Graveure was very much incensed at Mrs. Cushing, not so much on his own account but on account of young musicians, not in his circumstances, who will perhaps find themselves stranded. Mr. Graveure consulted a lawyer who was a member of the Kiwanis Club, and in hearing Mr. Graveure's case he suddenly jumped to the conclusion that the club could give the concert. It was then 10 o'clock in the morning. "Wait until 1 or 1.30 and I will see what I can do," said the lawyer. "We have a meeting at the club at 1 o'clock and by 1.30 I will let you know if we can take up the concert ourselves." At 1.30 the lawyer informed Mr. Graveure that he would sing that evening under the auspices of the Kiwanis Club. Press material, window cards, were sent out broadcast. Tickets were printed and in the evening a three-quarters house was on hand at the Armory. Mr. Graveure stated that in his twenty years' experience he has never had anything quite like this before—to have a club on an eight hours' notice buy an artist outright and come out even.

"By the way," added Mr. Graveure, "Mr. Burnett's contract with Mrs. Cushing was signed in June, 1920, and it seems that, even if Mrs. Cushing were sick in a hospital,

she could have had somebody else look after her interests. Such cases should be exposed, and it is very bad for poor people—nay, cruel."

Mr. Graveure also informed us that he was on his way East, and that, as he has not been home two days since September, he was very glad to return after filling some eighty engagements.

"Mr. Burnett is an excellent manager," he said in conclusion, "as he has booked for me two or three days every week since early in September, and they say this is a bad year."

Hempel Thrills Alaskans

Frieda Hempel played the leading role in the greatest radio telephone operatic concert ever staged in San Francisco. The famous prima donna of the Chicago Opera Association fairly eclipsed her recent operatic triumphs when she sang for thousands of unseen music lovers—many of them thousands of miles away. The concert was given in the radio room of the California Theater.

The prima donna's audience was scattered broadcast over land and sea—every radio station within a radius of 1,500 miles keeping open house. Perhaps the most enthusiastic group was in Honolulu, 2,100 miles away. Magdalena Bay was listening in, so was Guymas in Mexico and Point Loma, 1,500 miles to the south. Fifteen hundred miles to the north stations in Southern Alaska were picking up the music; and 1,500 miles to the east Hempel's voice of gold and magic was preceding her to Denver, where she closed her tour with the Chicago Opera Association recently.

The Radio Concert was arranged by the San Francisco Call and was given on Thursday evening, April 21, at six o'clock. The DeForest Radio phone in the California Theater radio room, where Miss Hempel sang, was tuned to 1,260 meters wave length. Lieutenant Ellery Wheeler Stone had full charge of the scientific end of the stunt. According to Lieutenant Stone, Hempel has a perfect wireless voice.

Fred Patton for Lowell Festival

On May 10, Fred Patton will be heard with the Lowell (Mass.) Festival Chorus, under the direction of E. G. Hood, singing, in addition to a joint recital program with Marie Sundelius, the "Fair Ellen" of Bruch. This is a reengagement for Mr. Patton, having sung at the festival last May, and this makes his third engagement under the direction of Mr. Hood, within a year.

Eddy Brown Opens Music Week

Eddy Brown, the violinist, opened New York's Music Week at Aeolian Hall, playing among other numbers, "La Rondes des Lutins," by Bazzini, with well nigh perfect technic. The audience which filled Aeolian Hall was so enthusiastic that he was forced to give three encores.

Return Engagement for William Simmons

William Simmons, the New York baritone, has been engaged to give a recital at Rock Hill, S. C., July 5. This is a return engagement, Mr. Simmons having given a recital there last season.

Philharmonic Tour Half Completed

The coast to coast tour of the New York Philharmonic Orchestra is more than half completed, and the orchestra was scheduled to play at the State Agricultural College in Manhattan, Kan., on May 8; at the University of Kansas, in Lawrence, on the 9th, and in St. Joseph, Mo.; Lincoln, Neb.; Des Moines, Ia.; Sioux City, Ia., and Sioux Falls, S. Dak., on the succeeding dates, giving a Sunday afternoon concert in St. Paul on the 15th.

The last Philharmonic concert of the seventy-ninth season, given on March 27 at Carnegie Hall, was the 1,510th performance in the society's history. During the season forty-four concerts have been given at Carnegie Hall, five at the Brooklyn Academy of Music, one at Aeolian Hall for the Beethoven Society, three at the Waldorf, four at the Commercial High School in Brooklyn, two at Vassar College, and one at Princeton. Twenty-one concerts have been given out of town in the three short tours made during the season, making a total of eighty-one concerts within the length of the usual season. The coast to coast tour will add seventy-one or seventy-two to this number, bringing the entire number of Philharmonic performances to more than 150.

At the subscription concerts in Carnegie Hall the "All Seats Sold" sign of the Philharmonic was prominently displayed on most occasions. The subscriptions already received for next season's concerts promise the continued support of former Philharmonic patrons, augmented by subscribers to this year's National Symphony concerts. The new series to be given at the Metropolitan Opera House, under the direction of Mengelberg and Bodanzky, is already well subscribed for, and, with the Brooklyn Academy and Carnegie Hall concerts of the Philharmonic, will be open to public subscription on May 16. The list of boxholders for the parterre boxes in the Metropolitan Opera House series includes present boxholders at Philharmonic and National Orchestras and the Metropolitan Opera. Next season's itinerary of Philharmonic concerts covers a period of twenty-four weeks, exclusive of the time which the orchestra will spend in preliminary rehearsals. Rehearsals will begin, under Stransky's direction, early in October.

Dembinsky at Cincinnati Conservatory

Not often are such brilliant essays made in the field of student recitals as that made by Jennie Dembinsky, a pupil of Marcian Thalberg, who recently gave a recital at the Cincinnati Conservatory of Music. Coming to the conservatory with visions of a singing career, Miss Bauer early recognized Miss Dembinsky's pianistic talent and persuaded her to concentrate her efforts in this field. During her three years study she has developed by leaps and bounds, culminating in her work before an astounding audience of critical students and music lovers. Miss Dembinsky plays with a freedom and virility that amounts almost to audacity. Possessed of strength and power adequate to meet the greatest demand, she nevertheless has all the delicacy and suavity in dynamic control, a technic that is clean, crisp, facile and pearly. Miss Dembinsky's playing is a combination of all the forces of talent that presages a professional career.

SENSATIONAL SUCCESS of

GRAINGER

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His appearance at Capitol Theatre marked a new phase in the musical life of this country. Grainger is the first virtuoso of world fame to present his art in a motion-picture theatre.

On May 27th GRAINGER appears with the Chicago Symphony, (Frederick Stock, Cond.), at the Evanston Festival. He is the only pianist ever engaged as soloist for this festival.

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"EMMA ROBERTS

THRILLS AND APPEALS TO EMOTIONS
AT MAY MUSIC FESTIVAL.

SINGER IS REVELATION TO SYRACUSE
AUDIENCE WHICH EXTENDS WON-
DERFUL WELCOME."

(These Headlines from the Syracuse Herald, May 4th, 1921, Tell the Story of Miss Roberts' Remarkable Triumph at the Recent Festival. The Detailed Criticisms Follow)

It is possible that some of those who were present at the Tuesday night concert may have been disappointed at the announcement that Marguerite D'Alvarez, the South American contralto, who has been so widely advertised, would be unable to sing. But as soon as Miss Roberts sang the first verse of the Aria from "Samson"—"Mon Coeur à Ta Voix Douce," there was no thought of anything but gratification.

For *Emma Roberts is an artist. And she has a voice that is not surpassed on the concert stage today.* The pure clear tones of her higher register, the beauty and velvety smoothness of her low notes, the magnetic charm of her personality—all combined to delight those who saw her and listened to her.

Miss Roberts thrilled her hearers with the negro spiritual—"I Stood on De Ribber ob Jerdon"—she brought tears to their eyes with the "Suanee River," and she stood before them a "Carmen" to the life in the "Habanera." *No singer previously unknown to it has ever appeared before a Syracuse audience, it is safe to say, who has found such a welcome.*—Syracuse Herald.

Emma Roberts is an American singer and *one of whom Americans can be justly proud.* The doubts which the management always has when a change in prominent artists has to be made without due notification were dispelled when Alexander H. Cowie introduced the charming woman who was taken to the musical hearts of her listeners before she had uttered a note. If her voice was as attractive as herself, they admitted, she would pass muster. From the choice "Mon Coeur S'Oeuvre à Ta Voix" from "Samson and Delilah," sung with especial taste and acute nuance, demonstrated at once that the singer had a voice of rare range and quality. In lighter work she was also *always the artist.* Hers is a voice of exquisite sweetness, displaying a velvety timbre too often lacking in this quality of voice. Her reading of "The Clock," a composition by Sachnovski, was heard for the first time in Syracuse and her dramatic treatment of this work aroused her audience to *such enthusiasm as has never been accorded a substitute artist.* Not until the song-bird responded to a final encore in evening wrap, as a signal that she must hurry away, was she allowed to relinquish her place to Sokoloff and his musicians.—Syracuse Journal.



"Emma Roberts Wins Instant
Favor."—Syracuse Post-Standard.

With the Keith Theatre filled to capacity last night at the third of the five concerts by the Central New York Music Festival Association, Inc., enthusiasm ran high. *Miss Roberts leaped into instant favor. She was given an ovation and responded to many encores during the evening in a most gracious manner.* She possesses a voice of pure quality and her splendid understanding of the fine points of singing, along with a delightful personality, made her initial appearance in Syracuse notable.

Miss Roberts was most generous. She first did the "Mon Coeur S'Oeuvre à Ta Voix" from "Samson and Delilah," which was to have been given by Mme. D'Alvarez, and for her second aria the "Habanera" from "Carmen." In the latter she was especially dramatic and her work was finished to a marked degree. She divided her honors with Mr. Sokoloff and George MacNabb, whom she invited to join her in the hearty reception accorded by one of the finest audiences assembled in Syracuse in a decade.—Syracuse Post-Standard.

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NEW YORK, THURSDAY, MAY 12, 1921 No. 2144

A good Rosenthal story comes from Amsterdam, via the Boston Transcript. Conversation turned on the faith of Willem Mengelberg in signs and omens. "Indeed!" said Rosenthal, "I well know how superstitious he is. Poor chap—he even believes in Mahler!"

To May Peterson falls the signal honor of being chosen to tour Europe this summer as soloist with the Harvard Glee Club. In the selection of this popular soprano, no better type of American singer could be found, for Miss Peterson's voice and charm of manner have won favor in hundreds of cities throughout the United States during her continuous lengthy tours. She is essentially "a singer for the people," as one of the critics recently called her.

Now they have discovered a fifteen-year-old young lady in Boston who, according to "special dispatches" to the New York dailies, sings "three full tones higher than Geraldine Farrar and more than a tone and a half higher than Rosa Raisa." Dear me! And just what does that "more than a tone and a half" mean? A tone and three-quarters? Incidentally, a rapid feat in mental arithmetic drives us to the conclusion that Rosa Raisa can sing a tone and a half higher than Geraldine Farrar. Not interesting, even if true!

Professor Vladimir Karapetoff, of the department of electrical engineering at Cornell University, Ithaca, N. Y., who is a 'cellist by avocation, has added a fifth string to his 'cello, tuning it to E on the first line of the G clef, a fifth above the 'cello's present top string, A. In a short monograph he tells interestingly of the mechanics of this addition—it is a metal string, of course—of the results he has obtained and the musical reasons for its general adoption. We imagine that the professor would be glad to send a copy of the monograph to any 'cellist who might be interested.

Mary Garden's first official act on taking charge of the destinies of the Chicago Opera was to cable for Giorgio Polacco to hurry to America and become her principal conductor. It must be a source of great satisfaction to her to contemplate the striking success which he won for the organization and himself during the New York engagement and the long road tour, which has just been so successfully concluded. Now Polacco is off for South America to be artistic director of the principal season there, that at the Teatro Colon, Buenos Aires, under Impresario Bonetti; but he will be back here next fall to direct the musical end of the Chicago season again, which is good, for we need a conductor of his abilities here permanently.

Incidentally, he is, as far as recollection goes, the first of his clan and profession to show his genuine preference for the United States by becoming a citizen. His American wife, Edith Mason, who has won signal honors in the foremost opera houses abroad, will have a long-deserved opportunity to show her art to her fellow-countrymen with the Chicago organization next year. Her coming, incidentally, had nothing to do with her husband's engagement with the Chicago company, for it was Herbert M. Johnson who engaged her when he was still manager.

It seems that the report of the death of Puccini which got out about a couple of months ago was due to the death of a minor poet named Fucini. This was reported to a newspaper over the telephone, the F was mistaken for a P, and the paper rushed into print with the false news.

Recently we congratulated Marguerite Melville Liszniewska, of the Cincinnati Conservatory, on having two pupils in the same season, one of whom won the Ohio State Contest of the N. F. M. C. and the other the Indiana State Contest. Congratulations were correctly in order, but it seems that, although Mariam Slingluff won the Ohio State Contest, it was not the Indiana State Contest that was won by another Liszniewska pupil, Lucille Wilkin (of Indiana), but the contest held at the Annual Convention of the Ohio State Music Teachers' Association. This contest took place at Dayton on April 29, and Miss Wilkin was returned winner for the second time.

The annual meeting of the Society for the Foundation of a National Conservatory of Music will be held at the studio of Frank La Forge, 60 West Fifth street, May 26, at 5 p. m. Only members of the organization can attend its meetings, unless invited by the chairman of the executive board, Frank S. Hastings. The president is Henry Hadley, and among the other officers and executives are Edgar S. Kelley, Mrs. MacDowell, Mrs. D. A. Campbell, Ernest Schelling, John Powell, Albert Spalding, Mrs. Theodore Thomas, Mme. Bloomfield-Zeiser, Mrs. H. H. A. Beach, John A. Carpenter, George W. Chadwick, Milton Aborn, David Bispham, Kenneth M. Bradley, Mme. Homer, Mme. von Klenner, Alexander Lambert, Oscar Seagle, Mrs. Ella May Smith, Reinald Werrenrath, etc.

It is not unusual for John McCormack to break all records so far as the attendance of his recitals is concerned, especially at the New York Hippodrome. The metropolitan dailies never fail to dwell upon the actual figures in their report of these various concerts. John McCormack's voice has been silent in the Hippodrome for over a year, during which time he has sung abroad, but when he made his reappearance there last Thursday night things had changed a little. The great stress was laid upon the amount raised for the Irish Relief Fund, for which the popular tenor lifted his voice. If McCormack broke all records for attendance, he also broke all records for the amount of money collected, about \$75,000. There have been many benefits at which large sums were raised, but it is said that no such sum as that for which McCormack lent his art has ever been realized at any single concert. The \$75,000 will not only swell the Irish Relief Fund considerably, but is a unique testimonial to McCormack's superb art. Incidentally, McCormack returns in excellent voice.

Philip Hale is evidently among the irreconcilables. Says he in his "As the World Wags" column in the Boston Herald: "It is interesting to note that at the first concert of the 'Pops' in Symphony Hall on May 2, a waltz, 'Reve au Champagne,' by one Vollstedt was played: A truly seasonable selection. 'Let me dream again; waking would be pain'." Quoting in another place from the London Daily Telegraph (evidently the Boston critics read that paper assiduously), P. H. tells of the changes that are being made at La Scala, Milan:

The stage has been rebuilt a few yards back so as to enlarge the hall and allow still more sitting accommodation. The same width has been kept for the new stage, namely 120 feet, but its height has been increased to fully 112 feet. At this notable height a flat cement roof has been built, resting on six pillars, which allows for a depth of stage of 270 feet. It will thus be the biggest theater stage in Europe. Storage room is provided for the canvas scenery of about seventy operas, all changing of scenes being effected by electric lifts having eighty feet span. Lifts are also applied everywhere in the underground, where a tremendous hall twenty-four feet high has been excavated. Artists' dressing rooms will be proper apartments with windows looking on the side street, and will be luxuriously fitted with bathrooms.

And then Hale closes with this very unkind question: "But will the singers use these bath-tubs?"

METROPOLITAN PLANS

The plans which Mr. Gatti-Casazza announces for next winter at the Metropolitan Opera give promise of an unusually interesting season. The list of new productions and revivals is varied and attractive, except (surprisingly enough) for its Italian end. Blindfolded and with one hand tied behind the back, we can think of three more interesting additions to the repertory than Catalani's "Loreley" (Young Wagner and water!) and restorations of "Ernani" (Shades of the past!), and "Traviata." (The complete schedule will be found on page five of this issue.) Another year is to go by, evidently, without a chance of either of Verdi's masterpieces, "Otello" and "Falstaff." But "Ernani"! The one consolation is that, decrepit and old as it is, it will not be as bad as "The Polish Jew."

The list of artists shows few changes. A few come, a few go, mostly among the minor artists. Manuel Salazar, an excellent artist, as Fortune Gallo's leading tenor in the San Carlo Company, will hardly make up for the absence of Charles Hackett, who will be busy with concerts and a visit to Italy for the La Scala season next winter. Marie (she used to be Mitzi) Jeritza, from Vienna, is the most promising addition among the women. She has personality plus. Selma Kurz, whose debut here was not a striking success, and Angeles Otein, who has been singing with Bracale in Havana, both coloraturas, are to have a few performances apiece. The trump cards are, of course, Mme. Galli-Curci (for her undoubtedly are "Ernani" and "Traviata") and Titta Ruffo, about whom Signor Gatti appears to have changed his mind since he told us, eighteen months ago or so, that never, never would he engage the famous baritone.

"Snegourochka," the Rimsky-Korsakoff opera, is to be done in French, for which there is absolutely no excuse. If an opera is done in the original language, well and good; but, if not, it should be done in English. Half the fun of "Le Coq d'Or" is lost because so small a proportion of the audience has any idea of what it is about. And look at what a horrible thing "Eugen Onegin" is, sung by Italians in Italian!

Mr. Gatti-Casazza is confident that Caruso will be able to sing again next season. Let us hope that he is right. He omitted to state, though, whether or not he is confident that Gigli will be able to sing next season. We note, however, that he keeps that life-saver of the repertory, Crimi, in readiness.

VALEDICTORY

With its concert on Tuesday evening, May 3, the National Symphony Orchestra went the way of all flesh. Originally announced for a repetition of the concert of the previous Friday, Conductor Bodanzky, owing to "numerous" requests from subscribers, took off the two Wagner numbers and inserted the Brahms first symphony. (We submit that there could not have been numerous requests from subscribers, for there were not enough subscribers to that final series to be described as numerous except by the most optimistic; A. B., however, evidently fancies himself as a Brahms conductor.) So there was the "Marriage of Figaro" overture, the Mendelssohn concerto finely played by Piaastro, Fred Jacobi's interesting "Eve of St. Agnes," and the Brahms. The hall was full, no friends having been forgotten in the final distribution.

We were inclined to indulge in moral reflections upon the rise, decline and fall of the National Symphony; but, considering that seventy-one of its players out of a total of ninety or so are going into the consolidated Philharmonic-National, it can hardly be said really to have fallen. When Willem Mengelberg came here he found a nucleus of fine players surrounded by a lot of rather raw material which the efforts of Artur Bodanzky had not succeeded in whipping into more than fair shape. With numerous and long rehearsals (which broke the financial back of the orchestra) he succeeded in making out of it a band that, playing at its best, is second to none in the country. We look forward with the utmost pleasure to his return next year. At least, whatever its shortcomings—and they were many—the National deserves every credit for introducing us to the big little Hollander. And a word must be said for Manager Macmillen. Working against tremendous odds and with interfering fingers sticking into the pie from every quarter, he did his best, and a very good best it was.

Just to end on a pleasant note, we quote from the London Daily Telegraph: "Such has been his [Mengelberg's] success, that he has been asked to go [back to New York] for the whole season next year, at the paltry salary of \$150,000, a house in Fifth Avenue, and two motor-cars." Well, well—and again well!

VARIATIONETTES

By the Editor-in-Chief

From F. P. A.'s "Conning Tower" in the N. Y. Tribune:

A MAN OF A SINGLE PURPOSE.

I knew Wilfred Wagh
When he was a music student in Paris.
His was a philosophy of power,
Of strength.
He conceived the Super-man
Before he ever heard
Of Nietzsche.

As I listened,
Last night,
To the mighty throb,
The magnificent crescendoes
Of "Death and Transfiguration,"
I looked back across
The fiddles
And the woodwinds and the brasses.
There I saw Wilfred Wagh.

He was beating the
Kettle-drums.

Nowadays genius is the capacity for making gains.

Some of the critics keep on reminding the public that on one occasion Richard Strauss conducted a concert at the Wanamaker Auditorium for money, but they forget to tell that they delivered lectures in the same place and also were paid for their services.

Arthur Brisbane quotes Napoleon on the value of advertising as follows: "A great reputation is a great noise; the more there is made, the farther off it is heard. Laws, institutions, monuments, nations, all fall; but the noise continues and resounds in after ages."

"A prominent music critic," hazards M. B. H., "is one who shuts off the view of the person sitting behind him."

Apropos of critics, comes this:

To VARIATIONETTES:

A short time ago I observed one of the music reviewers scribbling industriously on his program during a performance, and of course I was curious to know what he was writing. Fortunately he left his program on his seat when he went out—long before the concert was over, of course! I reached over and secured the program. This is what I saw printed in lead pencil—and I do not claim to be able to explain it:

EXIT XITE
EIXT XTEI
TEXI XIET
EITX XEIT
EXTI XE
ETIX

Very truly yours,

B. E. N.

See how long the fame of Orpheus has lasted. It wasn't so much his performances as the fuss that was made about them and him and the things.

Several letters have reached this desk regarding the reported attempt to exclude Hebrews from the classes of a newly formed American music school in Paris. The letters not only breathe resentment but positively snort it, and seem to be written in the assumption that this department shares in the indignation of the correspondents and will use its vast influence to deter the Paris projectors from their rumored intention or to intimidate them into abandoning it. Sorry, but we cannot wax wild over stupid persons and their stupid ideas. A matter of the kind in question will regulate itself. It is the privilege of any institution to be sectarian if it chooses and if it finds support on that basis. There are plenty of excellent music schools in America which admit Hebrews and therefore it is not necessary for them to go to Paris for instruction. How a conservatory anywhere would get on without them remains to be seen. Such policies as the one attributed to the Paris school do not harm the Hebrews and there is no need for undue bestirment.

Meanwhile Roland Hayes, the negro tenor, sang before King George in London recently and was presented by him with a diamond pin.

Last week we had the honor to serve on a jury with Mmes. Mero and Stein, and Messrs. Cooper, Mirovitch and Maier, to hear five young pianists play, and select one of them for the distinction of the N. F. M. C. prize in connection with the Biennial Festival of that organization next June. Of 584 contestants, the preliminary examiners had selected the five who played for the jury at Aeolian Hall.

We confess that personally we never faced a more difficult job. The five represented a truly astonishing degree of excellence, one which speaks eloquently for the standard of teaching now being achieved in this country. The pieces played were movements from Beethoven sonatas, Bach's "Chromatic Fantasia and Fugue," and D minor toccata and fugue (arranged by Tausig), Chopin's C minor etude, opus 25, B minor and B flat minor scherzos, A flat ballade, and Liszt's "Campanella," D flat etude, and twelfth Hungarian rhapsody. All were delivered with splendid technic, good tone, poise, convincing musicianship. There were no serious slips, no halts, or even falterings. Where is the student of yesterday, who used to disperse handfuls of wrong notes, become palsied with fear, forget to raise the pedal, and gallop frantically toward the finale of everything he played? Mayhap the piano, like the violin, has become too easy for the present crop of youngsters. The recent championship chess series between Lasker and Cappabianca resulted in so many drawn games that experts now declare chess to be an exact science and to have exhausted its competitive possibilities. They suggest new rules and regulations for the game. It would not be a bad idea to do the same thing for the piano and the violin. Why not require future performers to play both those instruments perfectly? Bauer and Kreisler are able to do it now.

The Los Angeles Examiner says:

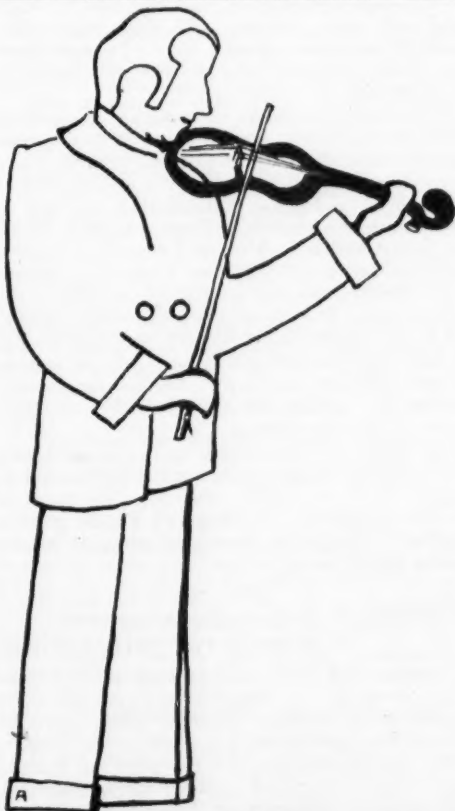
Nearly everybody has heard of Mme. Modjeska. There are but few people who have not heard her sing. But aside from her fame as the "California Songbird," there are very few people, particularly motorists, who have visited her wonderful home which is located in a secluded spot in Riverside county.

To the foregoing Philip Hale replies in the Boston Herald:

Yes, we remember hearing Mme. Modjeska, Edwin Booth and the great Salvini in "Il Trovatore." Booth's voice unfortunately cracked on the high C in "Di quella pira," for against the advice of the conductor, Lawrence Barrett, he would not transpose the air to a lower key. Salvini was a superbly bloodthirsty Count di Luna. Modjeska's acting and singing in the last scene were probably never surpassed.

As adjusters of the finances of the New York symphony orchestras the tonal writers on the New York dailies are very good music critics.

Which reminds us that Edward Morris, the pianist, has become an oil promoter, and is conducting his oleaginous activities at Houston, Tex. He has interested a number of well known musical persons in his enterprise, and if his wells turn out right,



VASA PRIHODA,

(And his skeleton fiddle) as Merle Armitage sees him.

Sousa, McCormack, Caruso, and Melba will not be the only millionaires among the devotees of tone.

The coming of Richard Strauss next season does not seem to fill certain persons with joy. Why? Was anyone foolish enough to suppose that modern German composers would be shut out of America forever? If so, such narrow visioned individuals should remember what the MUSICAL COURIER told them during and since the war. Propaganda can delay but never stop the progress of art or artists.

As signs of the times, let it be recorded that Kreisler was cheered in London the other day, and the Metropolitan Opera will give the Wagner works in German next season.

Adolf Tandler, the Los Angeles conductor, sailed for Europe this week to represent the Los Angeles Symphony Orchestra at the Musical International Festival (in London) and at the Zurich Festival. He is almost a rara avis among baton wielders, for if he has any grievances against other conductors or orchestras, he does not express them.

Henry T. Finck throws a bonnet into the arena when he says that Mmes. Novaes, Cottlow and Samaroff have more emotional expressiveness on the piano than nearly all their male colleagues. The boys take their music too mathematically, says H. T. F., and exploit brain at the expense of heart. He adds ferociously:

To hear them play is like reading Kant's "Critique of Pure Reason" or listening to a lecture by Einstein, with all the mathematical formulas forbiddingly exhibited on the blackboard. Fie! I wish some wizard would take a dozen or two of these icy male pianists, tie them in a bunch, like asparagus, and drop them where the Prince of Monaco has found the ocean deepest.

Another new duplex or double manual keyboard is being exploited abroad, this being the fourth or fifth attempt to make piano playing easier. We are not in sympathy with the idea. Piano playing should be made harder. Godowsky is our notion of a salutary influence to keep mere talent from looking upon itself as genius.

Saturday,
In the Studio,
Chicago.

DEAR VARIATIONETTES:

In reading, as I religiously do, your last issue, I find on page 7 of Arthur Friedheim's article on Liszt: "Who ever has seen the first rhapsody on a program?"

I have played that very poetic rhapsody on more than forty programs in the last few years, and Paul Stoye played it in the Middle West (and probably elsewhere) many times. Also, I made a Q. R. S. record of it, which is very popular.

Very truly yours,
THEODORA STURKOW RYDER.

The New York Philharmonic is Pacific Coasting these days, and the travel schedule calls for two months of daily travel. One of its members writes: "I've had hardly time to eat, and am looking forward to our dates for May 27 and 28, when I expect to enjoy a bean or two at Lima, Ohio, and perhaps a square meal at Tiffin, Ohio."

Jerome Kern's beautiful palazzo in Bronxville is known among the other writers of popular music as "the house that Jazz built."

The Smart Set gives a roster of the membership of the late "National" Symphony Orchestra and seems to be surprised that there are only three American names in the list.

From the Evanston (Ill.) News-Index:

A MODERN LULLABY.

(Suggested by "Genius and Insanity" in the MUSICAL COURIER.)

Sleep, little darling, the shadows are cool—
(Father's degenerate, Mother's a fool);
Slumber untroubled and breathe the sweet air—
(Fated to failure, foredoomed to despair).

Great-grandfather's niece had an ossified brain,
And marrowless nerves caused her palsy and pain;
Buck up, my baby, things couldn't be worse;
Grandpa made music and Grandma wrote verse.

Papa's great-uncle divorced his third wife;
Aunt's half-brother's neurotic for life;
Paralysis agitans made Willie lame—
Take it from me, Kid, you'll not beat the game!

Lunatics, imbeciles, artists divine,
Epileptics, consumptives, embellish our line.
Systems may vanish, religions must fall,
But Science, triumphant, determines us all!

ARIOSTELLO.

Willy—"What is that music?"

Nilly—"It's d'Indy."

Willy—"Dandy? Huh!"

LEONARD LIEBLING.

THE LANGUAGE OF SHAKESPEARE

A strange phenomenon of our times is the definite prejudice which is held by some people against the singing in English of compositions by European composers. How that prejudice was built up, when, and by whom, are mysteries for which it would be difficult to find a solution. Perhaps it was at first simply taken for granted that European song, being in the old days, for the most part, sung by European singers, must as a matter of course be sung in the original. However that may be, the fact is here that there are some people who actually believe that it is better, more artistic, more fitting in every way that songs and operas should be sung as far as possible in the original language, the language by which the composer was inspired. And the strange thing about it is that that dictum is supposed to apply to all singers, no matter what their nationality, so that we now go to programs of songs given by people from everywhere—America, Russia, Scandinavia, Italy, France, England—and hear them sing their programs in all of the languages of Europe in turn, of which languages we know so little that we cannot even tell if the singer is pronouncing the words correctly, which, in most cases, the singer is not doing. And a still more interesting feature of the case is, that not one of the European countries that we so greatly honor by putting their languages before the language of Shakespeare—our own by the grace of God—that not one of those European countries would listen to any opera or song in any language but its own. Germany hears French, English, Italian, Spanish and Russian opera and song sung in German—never, or at least very, very rarely, in any tongue foreign to Germany. France insists upon even visiting artists singing French. And if they sing French with an accent they are cried down by public and critics alike. So also in Italy—so also everywhere except in America and, to some extent, in England.

The war, by stopping German song, has proved to us that English can be sung very creditably, and greatly to the satisfaction of the public, even by the foreign artists who visit our shores. Opera has been given in English and the public has for the first time understood to some extent the meaning of the text. Songs have been sung, in English, and for the first time enthusiastic public recognition has been accorded some songs of which the musical form and content has been made by the composer to depend upon the text.

From outside the metropolis word comes from time to time of the success of singers who sing English—and the singers themselves have discovered that they can be more sure of success in many works if they sing a language understood by the public. But even now there are many songs by great foreign masters that are a closed book to the American public because they are rarely, or never, sung in English. To this large class belong the songs of Hugo Wolf, many of the songs of Debussy, of Ravel, of De Falla, and others of the modern school. And Wagner was, and still is for some of his operas, in the same class.

Wagner had a way of placing a peculiarly impressive harmony or short phrase upon some highly significant word. Examples of that sort are found in all his operas from "Tannhäuser" to "Parsifal." What could be more impressive, and where could be found a more striking evidence of Wagner's genius, than the first words of Elsa in "Lohengrin." Instead of passionately protesting her innocence of having killed her little brother, she utters a single plaintive phrase: "Mein armer Bruder." How tremendously powerful it is if the words are understood—and how entirely the effect is lost if they are not understood. "My hapless brother"—it immediately places Elsa in the sympathy of the audience, and it is noteworthy that Wagner did not cover up the words with any heavy orchestration. He meant them to be understood.

He meant them to be understood—and his whole system; his life work; his many volumes of argument calculated to prove the correctness of his theories; his entire life work in the reformation of opera—all are based upon the thought that the text should be understood. And yet our American system has made it impossible for the general and average public to understand that text. Would not Wagner's own wish have been to have his works properly translated so that the public should have the privilege of understanding how perfectly the master's music is elided with the intent of the words? Assuredly. There can be no question of it.

There are those who argue that Wagner was so great a poet that it is a desecration to change a

single word of his writings. He was a great poet. But what is the meaning of poetry in a foreign language? What is it but a string of meaningless sounds? Wagner was, truly, a great poet. But he was also possessed of a logical, highly keen and sensitive brain, and this brain would certainly demand that the words of his dramas be understood wherever they should be played. He insisted upon the translations being good ones, and probably never realized how bad were those of H. and F. Corder, but that does not mean that he was opposed to translations as a whole. How could he have been when he read so diligently the works of the great English masters translated into German? His first two works were based upon English stories—"Liebesverbot" was made from "Measure for Measure," and "Rienzi" was taken from the tale by Bulwer Lytton.

And, speaking of the English poets, does it not seem strange that we English-speaking people should listen to the works of Shakespeare and other English writers set to music by German, French or Italian composers and sung to us in those languages? Schubert set several English songs—"Hark, hark the lark," "Ave Maria," "Who is Sylvia," etc., which, until the war, were sung to us as often as not in German. Are we, now that the war is over, going back to that state of things? Or is public sentiment going to be strong enough to insist upon song in English, not as a measure of opposition to the German or to any other foreign tongue, but as a measure of loyalty to our own native English, and as a measure of common sense, that we may get truly our money's worth when we go to concert or opera?

Were it a fact that such a measure would stop or restrain foreign artists from coming to our shores something might be urged against it. But that is not a fact. For some of the purest English that has been heard sung in this country has been given us by our honored foreign guests who aid our native artists in making America a great musical nation of the world. The foreign artist can learn his songs or his roles in English—and will do so just as soon as the public demands it.

Unfortunately our native born singers are not the least to blame. They sing in all the foreign languages, sometimes five or six languages at a single recital. They give concerts of folk song in such out of the way languages as Hungarian and Russian. They study abroad until they grow to believe that English is a language unfit to sing, although in many cases they cannot sing any foreign tongue quite perfectly. Fortunately this class is small in number and the majority of our American singers are sane enough to realize that the language of Shakespeare is not such a bad language after all.

And if these artists, both foreign and native, were to think of the public, of the sure way to success, they would sing nothing but English. The observer who will carefully note the reaction of the average recital and opera audience will soon realize that greater pleasure and a greater meed of success come from giving the public the pleasure of associating the words with the music.

Then there is the matter of oratorio. Have those people who claim that English is not fit to sing ever stopped to consider the fact that our oratorios have always been sung in English? Have they listened to the beautiful English anthems that are sung in our Protestant churches? Many of those works have been translated. How is it then that oratorio can be so well translated when it seems so difficult to get good translations of the operas and of the standard songs? It is merely a matter of impulse. Just as soon as the desire is there, then will inevitably follow the perfect translation. Just so long as we scorn English and accept foreign song as inevitable, just so long will there be either no translations or poor translations.

The MUSICAL COURIER believes that English song for English-speaking people is right and should be brought about by public demand. This paper is therefore committed to the policy of the gradual adoption of English as the sole language to be used in song and in opera in America.

PRESIDENT AND MRS. HARDING APPLAUD "TROVATORE"

President and Mrs. Harding applauded "Trovatore," given by the San Carlo Opera at Poli's Theatre in Washington, Saturday night, April 30. This performance closed a brilliant week of opera in the Capital during which the work of Fortune Gallo's singers attracted crowded houses including many persons prominent in diplomatic and social circles. The San Carlo Opera went to Baltimore the following Monday for a three days' season at

the Lyric Theater, after which they were scheduled to give three more days in the Metropolitan Opera House in Philadelphia. This week will find them in Providence, where, after seven days of opera at the Majestic Theater, Mr. Gallo's forces will complete a season of thirty-eight weeks. He pronounces this the most successful and prosperous winter of grand opera he ever has undertaken, a remarkable feat in view of the depressed conditions which have prevailed in the theatrical world generally and the added burdens which have been imposed upon managers by the greatly increased railroad rates.

OPERA BOOKS AND DRAMAS

Operatic composers must take the remarks of dramatic critics with a grain of salt. We will not go so far as to say that a good opera libretto must be a bad drama. It is true, nevertheless, that the best drama in the world might be a very poor opera book. It will certainly be an unsatisfactory libretto if it gives no scope, or very little, for music. It would be a poor drama if it consisted mostly of words which called for very little action. The dramatist has to keep his drama moving and give his actors something to say. Those are his two problems.

The librettist, on the other hand, has three problems to keep in mind—words, action, music. The music is the product of the composer, it is true, but the libretto must be so constructed that the composer may be free to make his music at least the equal of the words and the action in importance. The opera, therefore, must be judged as a three-legged entertainment and not as a two-legged drama.

Yet dramatic critics are forever finding fault in opera books because these books are not good dramas. They might as well condemn a photographer's tripod for its inability to stand on two legs, like an arch.

They call a play without music legitimate drama, implying that a musical play is illegitimate. It may be illegitimate drama, but only to the same extent that a drama is illegitimate opera. The object of the drama and the opera is the same. They are both intended to entertain the public. If they fail to attract the public they are failures pure and simple. The fact the dramatic critics call a drama legitimate has not the slightest importance in the public's estimation of an entertainment. When Voltaire sneered at opera in his humorous "Candide" he only showed the world that he was judging the three-legged tripod as a two-legged arch. No one ever thought less of the opera because one of Voltaire's entertaining characters made fun of it. Everybody at once concluded that Voltaire was not musical. In the same way we must put the dramatic critic down as an unmusical person, or at least as a man whose training in dramatic criticism unfits him to be a judge of opera books. There are good critics and bad, of course, who can estimate rightly or wrongly the merits of a libretto. But we warn young composers to be on their guard against the erroneous opinions that an opera book is bad because it is an opera book, and that a drama is good because it is a drama.

A MISUNDERSTANDING

Mrs. George Montgomery Tuttle, president of the American Committee for the Fontainebleau School of Music, has made emphatic denial of the statement contributed to her by an interviewer and printed in a musical paper that American students of Jewish race were not desired. She said that, on the contrary, the first student accepted for the school was of the Jewish race. This is as it should be. We were, in fact, very much surprised at the original statement. Mrs. Tuttle explains that she meant "East Side Jews," although one is still at a loss to understand why a line should be drawn down the middle of Manhattan. It recalls the old song with that refrain, "East Side, West Side, All Around the Town."

MASCAGNI'S LATEST OPERA A SUCCESS

Cable despatches say that Mascagni's latest opera, "Il Piccolo Marat," had its premiere at the Teatro Costanzi, Rome, ten days ago, with the composer conducting. There were the usual dozen of enthusiastic recalls after each act—but do you remember "Lodoletta"? One thing is sure, the leading tenor role was in the best of hands. Hippolito Lazaro made a special trip to Italy for the purpose of creating the role and scored a great personal success in it.

Federation of Rhode Island Musical Clubs Holds First State Meeting

PROVIDENCE, R. I., April 30, 1921.—The first state meeting of the State Federation of Rhode Island Musical Clubs was held at Froebel Hall on Friday and proved to be one of the most enthusiastic and inspiring meetings for the cause of music ever held in the state. At the morning session, after an address of welcome by Virginia B. Anderson, state president, and an invocation by Rev. John H. Robinette, Mrs. Frank A. Seiberling, of Akron, Ohio, president of the National Federation of Musical Clubs, gave an inspiring and interesting address during the course of which she told what the national body had accomplished in the past year. She advocated an urgent appeal for compulsory study of music in every school stating that a musical training was one of the finest disciplinary forms of education. She also informed her audience that the Federation backed the Smith-Towner bill because in all probability, under a national secretary of education, there would be an under-secretary and a department of music that would carry out the ideas in which the Federation is interested. She also discussed the great benefits which would result in a national conservatory of music. Mrs. Seiberling desired to impress upon her audience that the Federation seeks membership from among musical organizations composed of men.

Roswell C. Fairman, in his address on "The Local Symphony Orchestra," made a plea for public support of a symphony orchestra in Providence which will rank in quality among the best in the country. The talent is here in Providence, declared Mr. Fairman, and he is in favor of allowing women players in the orchestra.

Dr. Jules Jordan, conductor of the Arion Club, was given a rousing ovation and his address on "The Oratorio Society" was convincing. He urged the public to give better response in the attendance of these choral societies for the tendency both here and in other cities seems to be somewhat lacking in interest.

During the luncheon, which was arranged by the Chaminade Club, reports of the several organizations which comprise the State Federation were given by their respective

presidents as follows: MacDowell Club, Mrs. Edward L. Singsen; Music Lovers' Club, Mrs. Arthur Newell; Western Music Club, Mrs. M. Frances Ahern; Chopin Club, Mrs. Edgar J. Lowmes; Monday Morning Musical Club, Mrs. Harold Gross. Mrs. Gilbert C. Carpenter, ex-president of the Chaminade Club, presented that organization's report.

Mrs. George Hale, president of the Chaminade Club, presented Mrs. Seiberling with a Rhode Island emblem brooch in commemoration of the day.

The afternoon session was intensely interesting, for besides an excellent musical program given by one member from the several musical clubs, Rene Viau, winner of the state contest and also winner of the Plymouth district contest played Liszt's rhapsodie No. 14. Mr. Viau, who is only eighteen years old and a pupil of the Hans Schneider Piano School, gave a musically interpretation of the work, revealing an excellent technic and beauty of tone which was highly appreciated by the audience. Able addresses were made by Mrs. John M. Gove, president of the Plymouth district, and by Emma R. Hinckle, first vice-president of the National Federation. Walter H. Butterfield, supervisor of music in the Providence public schools, spoke on "Value of Music Credit to a Community," and George Freeman read the report on the "Eleanor Beekman Emergency Fund."

An interesting feature of the afternoon session was the demonstration of the effect of music upon children from the Rhode Island Institute for the Deaf. About twenty pupils from the school gave a program of marches, dances and motion songs in perfect unison, the time and rhythm being as accurate as could be expected from children possessing all their faculties. Anna C. Hurd, principal of the school, explained how the pupils were taught through vibrations by placing their hands on the piano, thus receiving the music by touch. The various stages of their advancement were demonstrated. The meeting was closed with the singing of the "Star Spangled Banner," under the direction of Bessie Birch Wood.

G. F. H.

John McCormack's Concert Nets \$75,000 for Irish Relief Fund

On Thursday evening, May 5, John McCormack returned to the scene of many triumphs in the past—the New York Hippodrome—to score, if possible, a bigger ovation than all the others. In the first place the concert was given to help the fund for the Irish sufferers, and McCormack's voice, which has been missed in this country for a year, while he was abroad singing, drew so many people to the vast auditorium that few more could have been squeezed inside. The seating capacity is 5,700, but there were 1,100 on the stage and over 500 standees. Taking into consideration the figures of the attendance, it is not surprising that the sum raised amounted to over \$75,000—the largest ever realized at any concert, according to Justice Victor J. Dowling, the chairman of the committee.

When McCormack made his appearance on the stage, the vast audience arose and applauded for a long time. So long, in fact, that the tenor must have realized how glad his admirers were to have him back again. And the frequent frenzied demonstrations during the program only served to impress him further. Justice Victor J. Dowling, Commissioner Grover Whalen and two policemen entered with the flag of New York City. Justice Dowling welcomed him formally, while Commissioner Whalen, on behalf of the Mayor, said:

"We have no decorations, unfortunately, that we can give to those who deserve them, as you do, but at the Mayor's suggestion I decorate you with the flag of New York."

The presentation was accompanied by storms of applause, after the subsidence of which the singer began his first number, "O, Sleep, Why Dost Thou Leave Me?" Handel, followed by two others of the same composer's songs, "The Poor Irish Lad" and "Umbra mai fu." At once it was noted that it was the old McCormack voice, as magic as ever, and the applause was so tremendous after the two Handel encores that a third had to be sung, "Kitty Malone." For his second group, prior to intermission, McCormack was heard in "When Night Descends," "Rachmaninoff," "A Fairy Story by the Fire," "Merikanto," and "Triste Ritorno," Barthelemy, which were beautifully rendered.

Lily Meagher, a young soprano assisting McCormack, was first heard in two Puccini arias, "O Mio Bambino Caro" and "Musetta's Waltz," revealing a pleasing voice.

During the intermission Justice Dowling told of McCormack's benefits during the war, also introducing former United States Senator Thomas B. Gore, the blind Oklahoman, who represented his State for fourteen years. He said in part:

"This meeting is not a political one, nor is it a religious one, but is simply to raise funds to care for those who are reported to be in distress in Ireland. However indifferent you may be to the various aspects of the Irish question, I am sure that everybody wants to unite to help feed the hungry and clothe the naked. We have met to help those who helped us. Ireland has done more for the world than the world can ever do for her."

Next Justice Dowling introduced Laurence J. O'Neill, Lord Mayor of Dublin, who also said a few words. Then followed the second half of the program, which consisted of two groups including some Irish folk songs, sung by McCormack, which aroused his hearers to great heights of applause. Miss Meagher was also heard in a group and there were many encores for both.

Archbishop Patrick J. Hayes was the guest of honor, and the Friendly Sons of St. Patrick purchased a box for \$5,000. Edwin Schneider furnished his usual sympathetic accompaniments.

New Pavlowa Settings by De Lipsky

Anna Pavlowa brought with her to this country last September the famous Russian scenic artist and inventor,

Nicolas De Lipsky, to create a number of settings for her ballets in accordance with his original principles, but owing to the short time at his disposal he was unable to complete his labors for Mme. Pavlowa's tour which is now closed. However, before sailing for Europe, Mme. Pavlowa made arrangements with Mr. De Lipsky to remain here for the summer and continue his work so as to have it entirely ready for her return here next October.

Mr. De Lipsky is the inventor of a patented process whereby, with the use of colored lights in conjunction with superimposed scenic paintings on a single stretch of canvas he can furnish as many as three separate and distinct interior and exterior settings. The method is based on the principle of a perfect harmony between color, light and design. By long experiment and a patient study of color combinations, Mr. De Lipsky has evolved a process of mixing colors in a way that, viewed under a certain light, parts disappear entirely taking away with them the design in which they are included. This process, it is believed, because of the tremendous savings involved, will revolutionize the present methods of staging productions in the theater.

The finished product will be presented for the first time before the public at the Pavlowa engagement, next October, in the Manhattan Opera House.

Cherniavskys in America Again

The Cherniavsky Trio, which comprises the brothers Leo, Jan and Mischel, in their respective roles of violinist, pianist and cellist, has just finished another of its world tours after having played last season in the western and southwestern territory of the United States. From there they went to Australia, where they achieved remarkable success in all the important cities of the Antipodes before sailing for South Africa, where they appeared with equal acclaim in the principal cities of that country.

The Cherniavskys have landed in Montreal and are now on their way to New York to resume their concert activities in America, under the management of Haensel & Jones.

Nicolai Schmeer Sails for Europe

Nicolai Schmeer, formerly accompanist to Jacques Thibaud and Pablo Casals, sailed for France with his wife on the steamship Lafayette on May 7. After arranging for winter quarters in Paris, Mr. and Mrs. Schmeer will visit their relatives in London, England, and shortly after will go to San Sebastian, Spain, where they will spend the summer.

During the coming season Mr. Schmeer will give recitals in England, France and probably Spain, the latter country being the childhood home of his wife.

David Zalish Concert, May 17

David Zalish, the young Roumanian pianist, will give a program in Aeolian Hall, New York, on Tuesday evening, May 17, when he will play a varied list of standard piano compositions. At this concert Mr. Zalish will be assisted by the following advanced pupils: Sylvia Love, Francis Poel, Gertrude Kornweiss, Bella Silverman, May Levine, Anna Elderman, Dorothy Mayer, Tilly Leibowitz, Ray Tobias and Ethel Berkowitz.

Polah to Play Abroad

Andre Polah, violinist, with Mrs. Polah, will sail for Europe in a few days. Mr. Polah is first going to France, where he will play in Paris, and then on to London for a recital at which he will play Cyril Scott's violin sonata with the composer at the piano. His further engagements will take him through Holland and Belgium, back to France and into Italy, returning here about the first of

October for the winter season, which will be under the direction of Harry H. Hall.

Mr. Polah has just had a very busy week, playing Monday, April 23, at Meadow Brook, Pa., Tuesday at Rochester, N. Y., and Thursday in New York City. He has been featuring in his repertory this winter the study in C major by Theodore Spiering with whom he formerly studied. Mr. Spiering's composition, which is brilliant musically as well as technically, has invariably had to be repeated.

NOVEL PROGRAMS ARRANGED FOR COLUMBIA SUMMER CONCERTS

The Goldman Concert Band to Offer Interesting Series of Twelve Weeks

The summer concerts at Columbia University which are to begin on June 6 for a season of twelve weeks will be more interesting than ever, according to latest announcements. Edwin Franko Goldman, conductor of the Goldman Concert Band, has completed the programs for the entire season and the plans are far-reaching.

There will be forty-two concerts on the Green at Columbia University and the schedule calls for the following programs: Twenty-one miscellaneous, three Wagner, one Wagner-Tschaikowsky, one program of Mendelssohn's "Midsummer Night's Dream" music, one Beethoven program, one Schubert, one Russian, one French, one grand opera, one comic opera, two all-American, five "request" programs, and one program of popular music. In addition to the above, there will be fifteen concerts in the city parks and three in the hospitals. The programs will include the music of all the classic and modern masters including Richard Strauss, Debussy and other composers whose works have never before been performed at these concerts.

The band has been slightly increased and will include a harpist this season. Three soloists will alternate throughout the twelve weeks. They are Helen Stover, soprano, who has been heard with several of the symphony orchestras; Frieda Klink, contralto, who has also appeared with some of the leading orchestras and in concert, and Ernest S. Williams, the renowned cornetist. The singers will render most of the well known operatic and concert arias with band accompaniment, special arrangements of which have recently been made.

Among the guest conductors who will appear will be Percy Grainger, who will conduct two of his compositions on June 17. Edwin Franko Goldman has written four new works which will have their first performance early in the season.

Besides an increased number of benches which will be provided, the university has purchased 1,000 additional new and comfortable chairs. Every possible preparation is being made for the ever-increasing audiences which attend these concerts.

Cadman at Woman's Press Club

The Woman's Press Club of New York City celebrated its Music Day, Saturday afternoon, April 30, at the Waldorf-Astoria Hotel. The program, arranged by Mrs. Evadne P. Turner, proved significant in its exploitation of American music.

"The Cause of American Opera" was upheld by Charles Wakefield Cadman and Nelle Richmond Eberhart. The latter declared that the progress of American opera is much hindered by the uncomprehending and indifferent attitude of the American press which is largely responsible for the unthinking opinion of the American public. She said that native opera needed neither condemnation nor flattery but sympathetic constructive criticism and patriotic support; these they rarely get from critics.

Mr. Cadman supplemented her address with a few witty and pertinent remarks after which he played a transcription of the love music from "Shanewis," Constance Eberhart following with the "Spring Song of the Robin Woman" and the "Canoe Song" from the same opera.

Artists Off for South America

The steamship Vasari of the Lamport-Holt Line, sailing from New York on Saturday, May 6, for Buenos Aires, had among its passengers Giorgio Polacco, principal conductor of the Chicago Opera, who is to be artistic director of the season at the Teatro Colon there opening on May 25. He was accompanied by his wife, Edith-Mason Polacco, Rosa Raisa, soprano of the Chicago Opera, and her husband, Giacomo Rimini, the baritone, both of whom will sing at the Colon, were also on the boat.

Dumesnil to Tour Here Next Season

At his first recitals in Buenos Aires during the present season, Maurice Dumesnil, the pianist, who is now filling many engagements in South America, introduced Leo Ornstein's music on his programs and with great success. The public was unusually interested and the music was a novelty for South America where it was heard for the first time. Mr. Dumesnil will concertize in North America during the coming season, under the management of Harry and Arthur Culbertson, who have booked a splendid tour for the pianist.

Hurok-Strok Partnership Dissolved

According to a notice published in the New York daily papers and signed by A. Strok, the partnership existing between him and S. Hurok, known as the Hurok-Strok Musical Bureau, was dissolved as of March 24, 1921. This, of course, in no way affects the continued existence of the S. Hurok Musical Bureau of New York.

Raisa and Rimini with R. E. Johnston

Rosa Raisa, dramatic soprano, and Giacomo Rimini, baritone, both of the Chicago Opera Association, have signed a contract with R. E. Johnston to be exclusively under his management for concerts, beginning January 1, 1922.

Bauer-Gabrilowitsch Recital, May 13

Harold Bauer and Ossip Gabrilowitsch will give a two piano recital at Aeolian Hall, Friday afternoon, May 13 for the benefit of a French musician. Their program will include Bach, Mozart, Saint-Saëns, Schutt and Arensky.

"BENJAMIN REVUE OF 1921" AN EXCELLENT AMATEUR PRODUCTION

A revue in two acts and twenty scenes was presented by the Benjamin School for Girls for the benefit of the Free Scholarship Fund of the New York Child Labor Committee, at the MacDowell Club on Friday evening, April 29. A large audience filled the hall and the reception tendered the girls who took part in the play, as well as the number of repetitions of musical selections, attested the success of the "Benjamin Revue of 1921." The book and lyrics were by Clinton A. Faudre, while the tuneful and catchy music came from the prolific pen of Kenneth Burton. Mr. Burton had been directing the rehearsals since the end of February so that when the final evening came, the performance went off without a hitch. The staging was his and while he did not design the costumes, his ideas were skilfully carried

Land of Romance," "In the Land of Jewels" and "In the Land of Farewells."

Of the most catchy songs might be mentioned "The Gateway of Dreams," "Sweets," "Sleeping Beauty," "I'm Always Chasing Girlies," "Call of the Nile," "My Ragtime

Beauty," has already been published by Huntzinger and Dilworth.

Among the girls entrusted with the leading parts were Dorothy Fields, the daughter of Lew Fields, the well known comedian; E. Garfunkel, who was the juvenile; Miriam Rosenwasser, the ingenue; Rosita Jurick, the leading lady; Dorothy Gomprecht, a talented dancer; while the others in less important parts handled them with



Muriella Photo

KENNETH BURTON,

Pupil of Clara Novello Davies, who wrote the music of "Benjamin Revue of 1921" and staged it.

out by H. Whitten Eastburn, who characterized the performance as one of the best amateur affairs in twenty years.

Mr. Burton has produced similar performances for other well known schools and it was through the suggestion of Mrs. J. Harrison-Irvine that he arranged this one for the Benjamin School. Although still a young man (he is in the twenties), he has been dancing, teaching and doing things of this nature for about ten years, but for more than a year, Mr. Burton has been studying voice under Clara Novello Davies, the well known vocal teacher, who has persuaded him to concentrate on his singing for some little time to come.

Some of the most picturesque scenes were "In Dreamland," "In Nurseryland," "In Shakespeare's Time," "In Sweetheart Time," "In Loveland," "In the Land of Song and Dance," "In the World of Beauty," "In the Land of Girls," "In Egypt," "In the Land of Happiness," "In the



Photo by Byron

THE CAST OF THE "BENJAMIN REVUE OF 1921."

Romeo," "Good-Night," etc. Mr. Burton's music might be described as being modern "jazz," with a delightful sprinkling of waltzes now and then. One of the songs, "Sleeping

great satisfaction to the audience. The chorus was attractive and there were also some nimble chorus boys who looked the part to perfection.

Maria Samson at the Capitol Theater

Maria Samson, soprano, of the Royal Opera of Budapest, arrived in New York a few weeks ago. Two days after her arrival she secured a twenty weeks' engagement at the Capitol Theater, beginning April 17. Miss Samson makes it her specialty to sing Hungarian art songs by noted modern composers—Kurucz, Hubay, Dienzl, Bartok, Reinitz, Kacsah, etc. She has had a long and successful experience in Hungary, both in opera and on the concert stage. For more than seven years she was with the Royal Opera, singing such roles as Mimi, Butterfly, Mignon, Michaela, Gretel, Suzanne, etc. In concert she has won marked success with the works of Brahms, Wolf and Strauss, and has sung all of the standard oratorios.

William H. Wylie Busy in Ohio

William H. Wylie has been engaged all winter and spring in reorganizing work, for instance, spending six weeks in Zanesville, Ohio, and later going to Cambridge, Ohio, to reorganize the Board of Trade there. Nevertheless, he has been singing considerably and with much success. During his stay in Cambridge, Mr. Wylie helped to organize a Tuesday Music Club, of which Mrs. Carl Rech is the president. It is the intention of this new organization to give a Four Star Course next season.

On April 20, at the first concert of the music club, Mr.

Wylie appeared on a complimentary program with several other artists, and his singing upon this occasion won immediate favor, as the following excerpt from the Jeffersonian will indicate: "Mr. Wylie sang with beautiful tenderness, his interpretation was splendid, and his enunciation a delight. He was asked for numerous encores and responded generously."

Mr. Wylie also sang two performances recently with a musical comedy in Martins Ferry with much success, and has been engaged by the same producer for several other appearances in the spring. On May 25 he will give a recital at Muskingum College. During the week of April 24 he took charge of the Y. M. C. A. drive for maintenance funds in Columbus, Ohio. While in that city Mr. Wylie sang for the Nobles of the Mystic Shrine.

Saminsky Works to Be Played

Lazare Saminsky, the Russian composer, has decided not to go to Europe this summer but will remain in New York to continue work with a group of students who are studying orchestration—on the principles of Rimsky-Korsakoff, Mr. Saminsky's own teacher—and also composition with him.

A large number of Saminsky compositions will be heard here next season. Willem Mengelberg will conduct both here and abroad his second symphony ("The Mountains") and his symphonic poem ("The Vigils"). Beside this, the Friends of Music under Artur Bodanzky will sing several of his choruses, including "The Lord Will Save Galilee," "A Jemmenite Religious Song," "The Heights of Zion" and "Tartar Song."

Mr. Saminsky is at work on this third symphony, and the final revision of his ballet "Lament of Rachel."

E. K. Patterson Pupils' Recitals

The following program was given April 7 in the Patterson Home for Music and Art Students: Romanza from "Cavalleria Rusticana" (Mascagni), "Reverie" (Hahn), "The Last Song" (Tosti), "Ave Maria" (Luzzi), "With a Water Lily" (Grieg), "Where the West Begins" (La Forge), "Believe me if all those Endearing Young Charms" and "Kitty of Coleraine" (Irish melodies), "Songs My Mother Sang" (Grimshaw) and "Mother Machree" (Olcott-Ball) by Madge Daniels; sonata, op. 13 (Beethoven), Harry Horsfall.

Elizabeth Kelso Patterson's School of Singing also held hearings of pupils April 16 and 17, the recitals being by three young ladies from Texas, namely, Mildred Young, soprano; Mary West, violinist (pupil of Louis Svecenski), and Jewel Bethany, pianist (pupil of Edwin Hughes). They reside in the Patterson Home for Music and Art Students.

Josef Turin Sings at Commodore

Through the courtesy of Ella Backus Behr, Josef Turin was one of the excellent soloists who appeared at the tenth anniversary concert of the National Philanthropic League of the U. O. T. S. at the Hotel Commodore, New York, recently. In his usual finished style, the tenor sang the "Ciel e Mar" aria from "La Gioconda." He also was heard in a duet from "Forza del Destino" with Leonard Mannheim. Virginia Holmes was at the piano for Mr. Turin.

Maier and Pattison to Play with St. Louis Orchestra

Guy Maier and Lee Pattison will make their first appearance in St. Louis next season with the St. Louis Symphony Orchestra, Rudolph Ganz, conductor, on March 3 and 4. They are already reengaged for the season of 1922-23 by Elizabeth Cueny for her People's Concert Course.

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A Few Random Statements, Season 1920-1921

Akron (one performance)	\$ 6,700	Los Angeles (six performances)	\$37,452
Baltimore (two performances)	10,294	New York (eight performances)	47,390
Boston (three performances)	18,600	New York—return (twelve performances)	61,784
Boston—return (three performances) ...	19,283	Northampton (one performance)	6,500
Buffalo (one performance)	4,970	Providence (one performance)	5,476
Chicago (two performances)	18,851	Rochester (two performances)	Sold out
Chicago—return (two performances) ...	17,694	San Francisco (eight performances)	43,634
Cleveland (three performances)	16,327	Schenectady (one performance)	7,500
Davenport (one performance)	4,904	Washington (two performances)	Sold out
Denver (three performances)	18,587	Toronto (two performances)	8,654

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FOSTER SONGS EXPRESSIVELY INTERPRETED

Nelson Illingworth Interprets "Old Black Joe" for Community Service

Characterization and Emotion the All Important Elements in Making the Songs Live—Full Appreciation of Vowels and Consonants the Means to Get Them Over

Some few weeks ago at a gathering of musicians in New York, Nelson Illingworth, the Australian singer, heard his first community sing. After the group had sung "Swanee River" in the usual traditional sing-song way, Mr. Illingworth said to the leader: "Why do you sing such a beautiful song so conventionally? It is a pity to lose so much of its meaning." Thereupon he arose as song leader, and after reading and analyzing its text he had the people sing it once more.

So impressive was this that Mr. Bradford, field director of music for Community Service, asked Mr. Illingworth if he would not give his message to the song leaders of the country by putting on paper what he had done. Mr. Illingworth replied that he would be delighted to do so, and that he would do the same with others of the Foster songs; adding: "I am deeply in sympathy with such a movement as you have described and I think it a great one on the right lines. Not only will I do as you request, and look forward to hearing the results as I visit the different centers on my recital tours, but I will also be happy to demonstrate to your people, if when they know that I am to visit their towns they will notify my manager beforehand." This shows that Mr. Illingworth is not alone a great artist, but a man of broad social vision.

Later, an article on the "Swanee River" was forwarded to Mr. Bradford and now the following one on "Old Black Joe":

On Interpreting "Old Black Joe"

As with the "Swanee River," the deep sincerity and beauty of "Old Black Joe" has made it enduring, and now a classic. Indeed, one may see the songs of Foster becoming the foundation of America's folk songs to be. Unique in their remarkable directness both in text and music, their simple appeal is heard and felt by all. Time makes them but more enduring to the people, not alone of America, but of all the English speaking world. When I tell you that these songs are loved and sung much by the people in far away Australia, you will realize how true this is. Ah, when I think of the "Swanee River" and home, it calls up many tender memories of happy, homeward-turning parties down the lovely middle harbor of Sydney, with the strains of this beautiful song floating over the waters.

I do not remember when I first heard it, but I recall very vividly as a small boy first becoming conscious of it. It was down south from Sydney, at the Crookhaven River, on an evening when I was rowing my hostess up one of the arms of the river that encircles an island. All around the outer side of the river were thickly wooded hills, and the deepening shadows seemed to leave us as if in a gulf.

There, as we gently drifted in this almost enchanted place, my friend started to sing this song. Oh, I shall never forget it—so gently sad and sadly beautiful. It haunted me for days after and in my boyish way I loved the singer for it. Ah me, how dear are those first sweet impressions! But, I am forgetting poor old Joe.

Unlike "Swanee River," there is no accentuation here. It is just an expression of meditation—of old age resignation. The half fearing, half willing answer to the gentle call. Its risings, fallings, and falterings (expressed by the rests in the middle of phrases) will not be expressed in mere softness—there are no loud parts—but with that emotional intensity which of itself includes all shades—here, all shades of gray. As always, the state and its emotion is the first thing to be invoked and then expressed.

I will repeat again, that while the life of the word is in the vowel, the soul of it is in the consonants. Make your meaning the more definite and fully expressive by dwelling on the consonants. The breath marks are for punctuation. This and articulation are the all important factors for making your expression telling and intelligent to all. There is never any necessity to breathe during the phrases



NELSON ILLINGWORTH.

of a folk song in particular, if they flow naturally; vocal phrases came from folk songs and were, of course, instinctively based on the duration of the breath. In this case they are broken because it is a feeble old man singing, who would, of course, be short of breath and hesitant, but these breaths would sound unnatural if done while singing in full voice. These broken phrases are another very arresting point of Foster's psychology in characterizing. As always, do the work by talking. The singing will flow easily later.

In interpreting, it should be the aim of everybody to express a work as though it were spontaneous and being sung for the first time. So eliminate your old way of singing this song by consciously willing that it is quite new. First talk the text through twice, not more, and without accenting any syllables, deliberately enunciate all alike. This will give you a good foundation to work from. Next, with utter simplicity and sincerity, see everything *before you do it*—and then do it, *still seeing it*—letting your voice and face alike show every emotion. So—will that you are now an old man, gentle, bent and feeble. You have lost touch with the present world. Your heart is with the dear friends of the past and with these few parting sighs you are ready to join them. Tottering, you are ready to answer the so persistent call of the old friends that your tender longing vividly hears whispering so close,—so close,—listen,—Old—Black—Joe! Slowly bending—bending—in feeble tones, you tell:

GONE ARE THE DAYS—WHEN MY HEART WAS YOUNG
AND GAY,

GONE ARE MY FRIENDS—FROM THE COTTON FIELDS
—AWAY,

(Sorrowfully reminiscent at first, and then looking up with smiling reassurance.)

GONE FROM THE EARTH—TO A BETTER LAND—I KNOW,

(Turning your head sideways to listen to the first half. Then with almost staring eyes, seriously whisper as from the distance—at the end of the line listening meditatively.)

I HEAR THEIR GENTLE VOICES CALLING—^{ppp}OLD-BLACK
—JOE.

(Suddenly, with an expectant smile you turn feebly—I'm coming. The second time almost excitedly.)

I'M COMING!—I'M COMING!—FOR MY HEAD IS BEND-
ING LOW;

(Then with direct and gently exalted confidence, you soulfully affirm, right from your heart.)

I HEAR THEIR GENTLE VOICES CALLING—^{pp}OLD-BLACK
—JOE.

(Later work on the other verses from the same principle.)

THE EVE OF SAINT AGNES

A Symphonic Prelude

By FREDERICK JACOBI

PLAYED BY THE NATIONAL SYMPHONY ORCHESTRA

Artur Bodanzky, Conductor

April 29th and May 3rd, at Carnegie Hall, New York

What the Daily Press Said:

Mr. Jacobi deserves to be ranked among the best of our American composers—certainly after a hearing of his symphonic prelude, "The Eve of St. Agnes."

His latest venture not only reveals remarkable skill in construction, and in instrumentation, but poetic feeling, imagination and spirit. From a technical point of view the symphonic prelude is admirably wrought, every detail falling cleanly and coherently into a well-knit and finely co-ordinated artistic whole.—New York American, April 30, 1921.

Mr. Jacobi's musical evocation of the famous poem of Keats gave evident pleasure. The winter night, the distant revel, ghostly dream, then the ardent love scene and elopement, were all clearly outlined and were treated with much skill in colorful detail.—New York Times, April 30, 1921.

Mr. Jacobi's compositions are published by G. Schirmer, Inc., New York

Keats's poem is rich in material for musical inspiration. There is the picture of a wintry night, the festival, the reverie of the lovesick maiden, the scene between the lovers, and Mr. Jacobi has made good use of the poem's changing moods. His tonal picture of winter is adroitly painted, and there are romance and color in the scenes that follow. The piece is effectively orchestrated.—New York Tribune, April 30, 1921.

The symphonic poem is in itself well constructed, it has some pith and point and some imagination.—New York Herald, April 30, 1921.

The work demonstrates brilliant orchestration and keen dramatic sense. . . . Was successful in exciting the audience to warm approval.—New York Sun, April 30, 1921.

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In Indiana, Pennsylvania, Connecticut, Massachusetts, New York and District of Columbia	21
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Unanimous Opinion of Seven Cities in Six States and the National Capital:

NEW YORK Conductor Sokoloff has succeeded in creating an effect of enthusiastic spontaneity in all that his orchestra does.—*Evening Mail*.

A prodigy of an orchestra.—*Brooklyn Daily Eagle*.

BOSTON A conductor of indisputable ability. Orchestras of much longer life visit Boston occasionally from other cities and give performances that are less engrossing because their conductors are first of all drill masters, men of routine without vision; or they are spectacular and superficial bent only on sensational display.—*Boston Herald*.

It plays with a finish and smoothness that is surprising.
—*Boston American*.

PITTSBURGH It was electrifying. For richness of tone; for elegance of phrase, yield and interplay, the orchestra ranks well up with the first four organizations. By all means let us have the Cleveland Orchestra again.
—*Pittsburgh Post*.

It is splendid material, and Cleveland is very sincerely to be envied the possession of such an organization.
—*Pittsburgh Gazette-Times*.

WASHINGTON Mr. Sokoloff is a conductor of magnetism and force and his orchestra plays with marked rhythm, excellent ensemble, brilliant climaxes and a smooth legato.—*The Evening Star*.

Their prospective return will be eagerly awaited by those who appreciate virility and artistry in orchestral offerings.
—*Washington Post*.

WATERBURY The orchestra is a very unusual one, with a conductor who enters deeply into the thought of the composer whose music is being played, and succeeds in inspiring those under his direction.—*Waterbury American*.

The appearance of the Cleveland Orchestra, under the leadership of Nikolai Sokoloff, was more than a success. It was an artistic triumph.—*Waterbury Democrat*.

FORT WAYNE Mr. Sokoloff's wonderful personality, inherent musicianship, and understanding of the possibilities of his organization result in a concert appreciated by all music lovers. The orchestra responded to every desire of the director showing its perfect training and much heralded technique.—*Ft. Wayne Journal-Gazette*.

DAYTON No other orchestra could have left the happy memories that this organization created, the artistry of Mr. Sokoloff, and his clearly defined musicianship and his sheer love for all that makes music, breathing in every note. That so much has been accomplished in the few years of its existence is marvellous, and the result is an orchestra that cannot be excelled in thoroughly delighting its audience.—*The Daily News*.

CLEVELAND Here is fire, rhythmic force, masculinity, poetry, tone as clear as the touch of a diamond point.—*The Cleveland News*.

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Director Sokoloff is a conductor born to the baton.
—*Cleveland Press*.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC IN THE JUNIOR HIGH SCHOOL

[In accordance with the policy laid down by the Musical Courier, articles by men and women, prominent in school music in the United States, will be published from time to time. The article in this issue is part of a paper prepared by Will Earhart, director of music in the Public Schools of Pittsburgh, Pa., and read at the Eastern Music Supervisors' Conference, held in Boston, May 4. The Junior High School is one of the real problems in school music today. Being a new thing, considerable experimental work must be done before satisfactory results are accomplished. The City of Pittsburgh has given much attention to the Junior High School, and Mr. Earhart's suggestions will be of great value to the supervisors who must face a similar problem. This article will be concluded next week.—Editor's Note.]

About ten years ago Dr. P. P. Claxton, United States Commissioner of Education, said to the writer, in substance: "I divide the educational period into three stages. From birth to six is an age of beginnings: the child tries to walk and fails, tries to talk and fails, but is continually trying. From six to twelve is an age of completions, during which the child, by means of drill and under authoritative guidance, develops and establishes the activities and capabilities begun in the first six years. At twelve the child dies, gradually, and the man is born: and here we have again an age of beginnings, but now of a totally different character."

Out of a belief such as Dr. Claxton expressed, or out of intuitive recognition of the facts he stated, guided by con-

stant educational experiment, the Junior High School has been born. Psychologists have defined the nature of the psychological processes that characterize the child from the age of six to twelve, as distinguished from those which gradually rise to controlling place in the stage that ensues. Dr. G. Stanley Hall has given us rich knowledge of the characteristics of the child-man who follows the child. The "eight-four" school plan is disappearing, and in its place the "six-three-three" plan is being rapidly extended. It remains for us who are interested in education in music to apply to our own subject the general educational thought which has created and is developing the junior high school.

While it is true that a change takes place in the nature of the child at the age of twelve, or thereabouts, it would be most unfortunate to assume that this change takes place suddenly. The fault of the old "eight-four" plan was that it treated the pupil as a child until he entered the senior high school, and then suddenly gave him a quite different form of treatment—to his unmeasured confusion. It would be equally faulty to consider the junior high school as merely marking more correctly, some two years earlier, the point when the child becomes a "high school" student, under the old connotation of the term. The junior high school is not the high school moved down or the elementary school moved up. It is a new kind of school, designed for a distinct, though transitional, stage of development. To study and define more and more exactly the characteristics and needs of the educational stage so recognized is the effort of a large number of educators.

Anyone who has taught in, or studied carefully, a typical

junior high school must have come to the conclusion that even the most earnest and intelligent advocates of such schools could hardly have known how fundamentally true their vision was, or what extraordinarily fine and new educational qualities and possibilities would be revealed by the junior high school in action. My own feeling is that in the junior high school a new educational world has been disclosed. Let us attempt to describe some of its characteristics, in so far as they bear, in an important way, upon the content and methods of possible courses of instruction in music.

Our first practical observation is to repeat that the pupils are in a transitional stage. The old eight-year elementary school treated the pupil of the seventh and eighth years, and continues to treat him, as at the culmination of the infant epoch—as an adult infant, if one may so phrase it. The junior high school recognizes that he is also at the beginning of the mature stage—is an infant adult, to reverse the term. Applied to music, the old elementary school placed in the hands of pupils of the seventh and eighth year books of music of the same size, appearance and general character of content as those assigned to pupils in the earlier years. That is to say, the songs were short and formally simple, the moods of the songs were much the same as those of earlier songs, and the only conspicuous difference was that technical difficulties were advanced, with the result that the pages were made blacker with sixteenth-notes. The older books for these years indicated clearly that the pupil was regarded as being at the culmination of the sight-singing stage. Of the thought that he should have songs of greater extent and broader musical as well as literary content, and that he was at the beginning of the chorus practice stage as well as at the end of the sight-singing stage, there was little trace. The books of music now issued for junior high schools, with their larger pages and more mature content, reveal how great has been the change in educational belief.

During the junior high school period the sense of social relationships is developed so remarkably that it may almost be said to be born at this juncture. For this reason, as well as because of the advent of heavier, lower voices, the time for mass chorus practice and social singing is at hand, and the music in the school should link up closely and be one in spirit with the musical interests of the home and community. But along with this development, as a natural and necessary concomitant, comes also a new emotional sensitiveness, a range of affective states unknown in kind or degree in earlier years. Aspiration turns toward a new order of accomplishments and virtues; life appears charged with possibilities of emotional experience that were unsuspected in the comparatively pagan days of sensory life that went before. As the infant eagerly responds to the world of physical sensation, so does the adolescent sensitively respond to the world of emotional reaction born out of his awakened sense of life's human contacts; and just as the infant's response to sensation is unrestrained and incautious, not being tempered by experience, so is the adolescent's response to feeling unrestrained and incautious. As a consequence junior high school students reveal a rampant idealism, and an emotional ardor of response that are not found in equal measure earlier or later; and this emotional life should and may readily be guided into channels of expression that are safe and beneficial. In music of the right kind it finds an ideal form of expression, in which it can at once vent itself and find itself interpreted, justified, ennobled. The possibility is intuitively felt by junior high school students, for at no other time of life do we find a stronger tendency toward practically all forms of musical expression.

At junior high school age real sympathy is born for the range of musical expression characteristic of the opera and all music that is essentially programmatic in character. The Standard Course of Study in Music for Elementary Schools, framed by the Educational Council of the Music Supervisors' National Conference, and endorsed by the Conference in St. Joseph, April 8, 1921, makes recommendation that these phases of musical expression be given especial attention in seventh and eighth years. It is true that programmatic values have been the ones that often have rather been stressed in teaching little children; but I believe that only the adolescent or adult understands or is interested in these emotional values that grow out of life's experiences, and that the recommendation of the Educational Council is accordingly right.

Charles Lamb said: "Sentimentally I am disposed toward music, but organically I am incapable of a tune." The quotation comes to my mind as I start to say that not only have the junior high school students an emotional predisposition toward music but, unlike Lamb, they have also some specific capabilities that make rich courses in music highly appropriate. Their interest in the mechanism and technical use of all sorts of musical instruments is astonishingly great, and their capability in mastering the technique of a new instrument almost uncanny. I am not sure that I know all of the elements that go to make up this interesting fact—I am sure that I do not know them all—but the constructive sense, the sense of the artisan or craftsman, is, however, certainly one factor. It seems evident, too, that sensitiveness over the comparatively frank revelation of feeling which one makes in singing, leads many to prefer the comparatively indirect expression which one makes through an instrument. A boy, especially, may hide behind his instrument, so to speak. Then, too, an instrument uses additional intellectual powers (as compared with singing) at the same time that it gives emotional expression, and it therefore appeals to musical persons of less impulsive and more reflective natures. But whatever the causes, observation in junior high schools shows that the special interest and capability are there.

The disposition to arrange knowledge schematically is also greatly augmented at this time; and, coupled with still acute and fresh sensory powers, it makes the study of harmony, including much ear-training on harmonic material, especially appropriate to ninth, if not to the eighth year.

The curriculum for junior high schools, as compared with that for seventh and eighth years in elementary schools, is distinguished by giving some opportunity for specialization. The time is at hand when individual interests and capabilities must be carefully studied, with a view to letting students later diverge into many separate paths of preparation for the various vocations of life. In short, the junior high school represents a pre-vocational stage; and in connection with music this means that all possible avenues of musical study should be thrown open to the students. But because the pupils are not yet fully beyond the stage of general in-

(Continued on page 45)

HELENA MARSH

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Utica (N. Y.) Observer, April 8, 1921.

"Seldom has a more beautiful contralto voice been heard in this city, or has a woman of more appealing stage presence and charm of manner appeared before a Utica audience. Her voice is distinguished by a depth of tenderness, and organ-like richness which leaves little to be desired. Many recalled last evening with a feeling of pride that here was a genuine American singer who has come up to the very front in the world of music. In fact, Helena Marsh, still in her early twenties, has arrived."

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Levitzki is the peer of any pianist to be heard today and the superior of most of them.—*Cleveland Press*.

He is one of the great pianists of the present century.—*Toronto Mail and Empire*.

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| 3rd. | Mount Vernon, O. |
| 4th. | Hamilton, O. |
| 6th. | St. Louis, Mo. |
| 9th. | Nashville, Tenn. |
| | (Following which engagements in Memphis, Des Moines, Toronto and New York had to be canceled on account of injury to thumb.) |
| Dec. 4th. | Brooklyn, N. Y. (N. Y. Symphony Orchestra.) |
| 5th. | New York. |
| 8th. | Youngstown, O. |
| 9th. | Columbus, O. |
| 13th. | New York. (Harvard Club.) |
| 15th. | New York. (Carnegie Hall.) |
| 16th. | Norfolk, Va. |
| 18th. | New York. (Aeolian Hall.) |
| 23rd. | New York. (Carnegie Hall.) |
| 26th. | New York. (Hippodrome.) |
| 29th. | Joplin, Mo. |
| Jan. 3rd. | Canton, O. |
| 4th. | Buffalo, N. Y. |
| 6th. | Cleveland, O. (Cleveland Orchestra.) |
| 8th. | Cleveland, O. |
| 17th. | Toronto, Can. |
| 20th. | New York. (National Symphony Orchestra.) |
| 21st. | New York. (Biltmore Musicale.) |
| 25th. | New York. (Aeolian Hall.) |
| Feb. 2nd. | New York. (Detroit Symphony Orchestra.) |
| 3rd. | Troy, N. Y. |
| 6th. | Milton, Mass. |
| 8th. | Holyoke, Mass. |
| 11th. | Boston, Mass. (Boston Symphony Orchestra.) |
| 12th. | Boston, Mass. |
| 14th. | New York. (Carnegie Hall.) |
| 15th. | New York. (Aeolian Hall.) |
| 18th. | Pittsburgh, Pa. (Philadelphia Orchestra.) |
| 19th. | Pittsburgh, Pa. |
| 20th. | Pittsburgh, Pa. |
| 21st. | Chicago, Ill. |
| 25th. | Philadelphia, Pa. (Philadelphia Orchestra.) |
| 26th. | Philadelphia, Pa. |
| 27th. | Boston, Mass. |
| Mar. 7th. | New York. (Carnegie Hall.) |
| 14th. | Denver, Col. |
| 17th. | Los Angeles, Calif. (Philharmonic Orchestra.) |
| 21st. | Santa Barbara, Calif. |
| 22nd. | San Francisco, Calif. |
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Singer Is Said to Have Failed to Keep Engagement—Detroit Symphony Completes Series—Cyrena Van Gordon Delights as Soloist—Many Local Artists Heard

Grand Rapids, Mich., March 30, 1921.—The final concert of the Detroit Symphony Orchestra course was given March 8 in the Armory, Ossip Gabrilowitsch conducting, and Cyrena van Gordon, mezzo soprano, the soloist. The orchestra numbers included Glinka's overture to "Russlan and Ludmilla," Brahms' symphony in C minor, Schubert's "Unfinished" symphony, and Tschaikowsky's "1812" overture. Miss Van Gordon pleased by her singing of Wagner's "Cry of the Valkyrie." The attendance has steadily increased at each of these concerts, and plans are already being made for a similar course next year.

The Grand Rapids Teachers' Club, under the leadership of J. W. Beattie, presented the Adolf Bolm Ballet Intime, and the Little Symphony, in a delightful program in Central High School auditorium March 7. Three suites by Gretry, Hadley and Piere, were charmingly and artistically played by the Little Symphony. The ballet numbers were beautifully danced, and the costumes and stage settings were a great satisfaction to the eye.

The annual concert of the Schubert Club, a chorus of 150 male voices under the leadership of Francis Campbell, was given recently in Powers' Theater. This chorus has improved greatly since its last appearance, especially in tone quality, accuracy of attacks and releases. The best numbers were "Viking Song," Coleridge-Taylor; "Swing Along," Cook, and "A Song of the Pirate," Rhys-Herbert, the last with incidental solo sung by A. Hazenberg. Other solos were sung by W. H. Reilly and C. H. Owen. The visiting soloist was Lois Johnson, soprano, of Detroit. Miss Johnson has a voice of good quality and range, and won much applause. Harold Tower played excellent accompaniments for both Miss Johnson and the Schubert Club.

Ida Divinoff, violinist, gave an enjoyable recital at Powers' Theater, ably accompanied by Margaret Mannebach.

The St. Cecilia Society has been very active, giving besides its two regular recitals, two in the Lenten Morning

Musicales series. For March 4 Mrs. Dunbar Robertson, president of the society, arranged one of the best programs of the year. The artists were Mrs. W. J. Fenton, soprano; W. J. Fenton, tenor, and Helena Stone Torgerson, harpist. Accompanying Mr. and Mrs. Fenton was Mrs. H. Monroe Dunham, who played artistically. Mrs. Fenton has a flexible and sympathetic voice and pleased the large audience with her poetic conceptions and her excellent diction. Mr. Fenton sings with ease and certainty, and his resonant tenor voice is heard much too seldom here. Mrs. Torgerson has been making great advancement in her chosen art, as an executive and as a composer. Her own compositions displayed talent and facility in writing.

The following regular St. Cecilia program was given on March 18 by Mrs. Loren Staples, local contralto, and Gayle Travis, cellist, of Chicago. The accompaniments were well played by Maria Lund and Ruth Temple. Mrs. Staples has a beautiful voice of rich quality and wide range, and she sang with musical feeling and artistic finish.

The second of the Lenten Morning Musicales arranged by the St. Cecilia Society was given March 2 in the studio, by Robert Richard Dieterle, baritone of Ann Arbor. Mr. Dieterle has a voice of rare beauty, and he created much enthusiasm by his admirable rendering of a well chosen program of songs. The accompanist was Helen Baker Rowe.

The third and last recital of the same series was given on March 16 by Ebba Sundstrom, violinist, of Chicago. Miss Sundstrom is a young artist of much promise, who plays with a virile and musical tone, and with much verve and surety. Her very interesting program was greatly enjoyed. Mrs. Joseph Putnam added to the pleasure of the program with her fine accompaniments.

An enjoyable performance of "The Messiah" was given on March 22 in the auditorium of Calvin College, by the Calvin College Choral Society, under the direction of Reese Veatch. The soloists were Mrs. Joseph A. Michaelson, soprano; Mrs. Loren Staples, contralto; Dr. William B. Klinesteker, tenor, and Joseph A. Hummel, baritone. The instrumental support was furnished by the Sherman Tuller Orchestra, with Maria Lund at the piano. Mr. Veatch's work with the chorus was unusually good. The numbers were sung with spirit and precision, and the shadings were excellent. All the soloists were splendid.

A master artists' course of six concerts has been arranged for next year in the Coliseum by William T. Morrissey

and Morris J. White. The artists already engaged are Efreim Zimbalist, Sophie Braslau, Mabel Garrison, Emilio de Gogorza, Louise Homer and her daughter, Reinald Werrenrath, Florence Hinkle, Olive Kline, George Meader and Salvatore Stefano.

Legal proceedings have been started against Mary Garden by the Mary Free Bed Guild of this city. The organization claims that Miss Garden failed to keep her engagement to sing at Powers' Theater on March 17. Her assisting artist, Gutia Casini, cellist, arrived in the city on that date, prepared to fulfill his part of the contract, not having been informed of the cancellation. The Guild claims to have been put to much expense in the way of advertising, reprinting of tickets, hall rental, and other things incidental to concert-giving, not to speak of the financial loss involved through not completing its course, and feels that it should be reimbursed. No other artist will be engaged, and the money received from subscriptions and individual sale will be refunded.

H. B. R.

Another Transcontinental Tour for Stanley

Another transcontinental tour has been arranged for Helen Stanley for next season. Her appearances on the Coast are booked for the latter part of January and the first two weeks of February. It was two years ago that Mme. Stanley visited California, where her success was so gratifying that it was understood she would return in two years. On her trip West Mme. Stanley will sing in Columbus and Cleveland.

Annie Louise David's May Dates

Annie Louise David's dates this month include an appearance with the Shakespeare Club at the Hotel Bossert, Brooklyn, on May 7; Burlington, Vt., on May 14; Ridge-wood, N. J., on May 21, and Hartford, Conn., on May 22. On May 5 one of Miss David's pupils, Lucy Cavin, of Galveston, Tex., gave a very interesting harp recital at the studio. She is a talented and conscientious student for whom is predicted a splendid future.

Former Harcum School Student Wins Prize

Marian Slingluff, a resident of Mt. Vernon, Ohio, won the prize offered for piano by the Ohio Federation of Music Clubs. Miss Slingluff was formerly a student of the Harcum School at Bryn Mawr, Pa.

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730A APRIL 26-

A FEAT AND A TREAT

Among the audience gathered recently to hear the Los Angeles Philharmonic and its assisting artist, Levitski, sat Olga Steeb. A last minute indisposition prevented the appearance of the scheduled pianist. Olga Steeb was called and without the preparation of a moment she walked out upon the stage and played the announced Saint-Saëns Concerto. How many of the pianists commanding "top" prices could duplicate the achievement?

I do not believe any soloist this season has received such an ovation as was accorded her. If anything, the impression she created was more brilliant than her presentation some weeks ago of the Liszt Concerto.—Los Angeles Times.

Collectively Olga Steeb, Edna Thomas and Jacobinoff constitute

THE GRIFFES GROUP

A tour for which is now booking for January, February, March 1922 from Coast to Coast. All programs include at least one composition by the late Charles T. Griffes, in perpetuation not only of whose music, but of whose essentially American aims and ideals the organization is named.

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Per Nielsen Active as Director and Concert Artist

What with his activities as director of the Westminster College of Music at New Wilmington, Pa., conductor of the Girls' and Men's Glee clubs in connection with that institution, and as concert baritone, Per Nielsen is a busy musician these days. He has taken both the Girls' Glee Club and the Men's Glee Club on tour this season through Pennsylvania, and on each occasion they sang to large audiences and were exceedingly well received. The dailies spoke well of Mr. Nielsen's work as director, one of them saying that too much credit cannot be given him for the able and painstaking training which developed a musical organization of such high quality, the club in question this time being the Girls' Glee Club. The programs arranged for these concerts are very interesting, containing as they do strictly classical numbers as well as many old favorites such as "Carry Me Back to Old Virginny," "The Rosary" and "Sweet and Low." Margaret Stevenson furnishes a piano number for the Girls' Glee Club, while the program for the Men's Glee Club contains piano and violin selections by J. Arthur Mecklem and Herbert Weide.

As for the recent recital engagements filled by Mr. Nielsen, mention might be made of March 28, when he presented an excellent program for the American Legion in New Castle, Pa. April 5 found him at Mt. Pleasant, Pa., filling a concert engagement there. Julian Raymond Williams is Mr. Nielsen's excellent accompanist. The appended salient paragraphs, covering a recital he gave in New Castle March 3, testify to the fact that there is equally as much praise for the baritone in the capacity of soloist as there is as director of the glee clubs:

New Castle learned last night that it is not necessary to import artists from the larger cities in order to enjoy a concert of the highest class. Per Nielsen, director of the Westminster College of Music at New Wilmington, Pa., appeared at the Opera House, and his performance has been equalled by but few artists that have been heard here.

Per Nielsen chose for his numbers songs written in English with the exception of his first one, the Prologue from "Pagliacci." In this number especially he demonstrated his artistry. He knows how to sing, and in addition enhances the quality of his singing by dramatic ability. He has a fine, sympathetic voice, and brings to his work an interpretation which is delightful. In all his groups he was encored.—New Castle News.

His voice is that of a baritone, and has a wide range which he uses with wonderful skill. . . . His enunciation is perfect and is



MEMBERS OF THE WESTMINSTER COLLEGE GIRLS' GLEE CLUB

At New Wilmington, Pa., of which Per Nielsen is the director. The personnel of the organization includes Margaret Aebi, Helen Cooper, Edith Cullen, Marion Freed, Allegra Haible, Ethel McClelland, Lena Sarver, Grace Sowash, Catherine Trescott, Martha Weingartner, Elizabeth Wright, Helen Young, Nellie McCormick, Ruth McConnell, Margaret McClure, Mary Wallace, Rosalie Winslow, Louise Ely, Betty Gilkey, Alfidine McClester, Mary Mitchell, Mary North, Betsy Armstrong, Betty Dunlap, Leona Porter, Rosanna Lockhart, Mabel Stewart and Elizabeth White.

one of the things that won the hearts of his hearers. His program was varied, and each song had something different to reveal.—New Castle Herald.

Mr. Nielsen also should be congratulated for arranging to have prominent artists give recitals in New Wilmington under the auspices of Westminster College of Music.

Julia Culp Sails

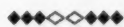
Julia Culp and her husband, Willy Ginzkey, sailed on the Aquitania on May 3. During Mme. Culp's five weeks' visit in America she appeared three times in New York City and gave recitals in Boston, Chicago and Washington.

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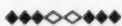
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Boston Symphony Orchestra and Conductor Receive Ovation at Closing Concert

Orchestra's Interesting Record of New Works Performed—Conductor Monteux Sails—Enthusiasm Marks Opening of "Pop" Concerts Under Jacchia—Tetrazzini Brings Mudgett Concert Series to Successful Close

Boston, Mass., May 8, 1921.—The twenty-fourth and last program of the Boston Symphony Orchestra's current season was given Friday afternoon, April 29, and Saturday evening, April 30, in Symphony Hall. Both concerts provided the occasion for a tribute to Pierre Monteux, conductor of the band, and to the great orchestra which he leads. Indeed, from the moment when Mr. Monteux first appeared on the platform to the end of the concerts when he stood in the midst of the risen orchestra (risen in every sense), the concerts took on the aspect of an intermittent ovation. The French conductor, always a clever program maker, had selected an extremely effective list of pieces for these last concerts. He began with César Franck's impassioned, eloquent and altogether noble symphony in D minor, which received a magnificent performance. This inspiring piece was followed by the first performance in Boston of Bloch's "Hiver-Printemps," in which our greatest resident composer has effectively expressed, with relatively simple means, the bleak, depressing mood of winter as contrasted with the joy of life and creative urge of spring. Mr. Bloch's excellent tone poems were followed by Strauss' "Death and Transfiguration"—dramatically conceived and masterfully written music in which the composer would depict the human struggle for maintenance of ideals, redemption by faith and the majesty of heavenly resurrection. The concerts were brought to a brilliant close with a stirring performance of Wagner's familiar overture to "Tannhäuser."

Mr. Monteux has given clear demonstration of indisputable organizing ability, for the orchestra has been restored to a standard which already approximates the traditional glories of this celebrated band. Three times during his period of leadership the orchestra has faced disruption, and three times the tireless French conductor has reorganized it, sparing neither himself nor his men in a courageous effort to maintain the high standards which had made the Boston Symphony world-famous. To his industry Mr. Monteux adds fine devotion to high musical ideals, zeal for his work and an extraordinarily catholic taste as a program-builder. Thus, he has already gained wide recognition for his friendly interest in the work of American composers. This year, for example, has witnessed the first performance of new compositions by Bingham, Gilbert, Hill, Stuart Mason and Strube, as well as first performances at these concerts of works by Carpenter, Daniel Gregory Mason, Shepherd and Bloch. Conspicuously receptive to modern music, Mr. Monteux presented, for the first time in America, pieces by Bax, Malipiero, Milhaud, Ravel, Ropartz and Strauss, as well as first performances in Boston of music by d'Indy, Kalinnikoff, Lekeu, Respighi, Scott, Vassilenko, Vaughan-Williams and Stravinsky. Neither have the classics been neglected, although Mr. Monteux is less fortunate as an interpreter of Haydn, Mozart and Beethoven than he is of Brahms and the moderns.

In appraising the value of Pierre Monteux as the successor of Gericke, Nikisch, Muck—indeed, Rabaud, too (for that charming composer-conductor was underrated during his brief stay here), the conclusion is inevitable that the present leader of the orchestra cannot fairly be ranked with these gifted leaders. Granted his extraordinary efficiency as organizer and drill master, his commendable self-effacement and lofty aims, his interpretative skill with modern music—who will say that these qualities alone make a great conductor? The great conductor must be an artist in the sense that he recreates the beauty and power of music as originally conceived; and while Mr.

Monteux generally succeeds in attaining beauty, his ability to achieve power is at best debatable. To be sure, there are worse conductors—even among those who direct the destinies of symphonic orchestras in some of our larger cities. But manifestly there are also a few greater conductors; and it is from these few that the trustees of the Boston Symphony Orchestra must select a successor to Mr. Monteux when his present term expires next year. The critics of the Boston press, in their commendably zealous loyalty to the orchestra, have really performed a disservice in their unqualified approval and enthusiasm over Mr. Monteux, for it is only through objective, constructive criticism that institutions of this nature may thrive and progress. Mr. Monteux will do if the Boston Symphony Orchestra is to confine its activity to New England; but if those who shape its destiny have a wider field in view, then they must expect that the prestige of the orchestra will be impaired under its present director.

An account of the season which has just closed would be incomplete without mention of the indispensable service of William H. Brennan, the highly efficient manager of the orchestra, who has been ably assisted by G. E. Judd, the assistant manager. Indeed, a goodly share of the credit for rebuilding the orchestra must be given to the business ability and foresight as well as to the critical discrimination of Mr. Brennan. He is admirably equipped for his exacting duties, and merits warm praise for the skilful manner in which he has accomplished his work.

It may be of interest to note the new music performed during the past season. The following orchestral compositions were heard for the first time: Bingham—Passacaglia for orchestra, January 21, 1921; Gilbert—Indian Sketches, March 4, 1921; Hill—poem, "The Fall of the House of Usher" (after Poe), October 29, 1920; Mason, Stuart—rhapsody on a Persian air, April 22, 1921; Strube—four preludes, November 12, 1920.

The following works were performed for the first time in America: Bax—"In the Faery Hills," symphonic poem, December 17, 1920; Malipiero—"Impressioni dal Vero," suite No. 1, December 23, 1920; Milhaud—suite No. 2, April 22, 1921; Ravel—"Le Tombeau de Couperin," November 19, 1920; Ropartz—Divertissement, October 22, 1920; Strauss—suite from "Der Bürger als Edelmann," February 11, 1921. These pieces were presented for the first time in Boston: symphonies, symphonic poems, etc. Balakireff—"Islamey" (orchestrated by Casella), December 17, 1920; Bloch—"Hiver and Printemps," April 29, 1921; Carpenter—suite from the ballet "The Birthday of the Infanta," February 25, 1921; Franck—prelude, chorale, and fugue (orchestrated by Pierné), October 8, 1920; d'Indy—"La Queste de Dieu" from "La Légende de Saint-Christophe," December 23, 1920; Kalinnikoff—symphony No. 1, G minor, April 1, 1921; Lekeu—symphonic fantasia on two folk songs of Anjou, October 8, 1920; Ravel—"Valse Nobles et Sentimentales," March 11, 1921; Respighi—"Fontane di Roma," November 12, 1920; Schubert—"Tragic" symphony, No. 4, C minor (as a whole), April 8, 1921; Scott—Two Passacaglias, January 28, 1921; Vassilenko—Epic Poem, April 8, 1921; Williams—"A London Symphony," February 18, 1921; (songs) Mason, D. G.—"Russians," op. 18 (Reinold Werrenrath, baritone), November 19, 1920. The following works were performed for the first time at these concerts: Franck—"Les Djinns" (after Hugo), (E. Robert Schmitz, pianist), January 21, 1921; Mozart—"Pamina's Air from 'The Magic Flute' (Hulda Lashanska), January 28, 1921; Shepherd—fantasy for pianoforte and orchestra (Heinrich Gebhard, pianist), April 15, 1921; Stravinsky—orchestral suite from "Petrouchka," November 26, 1920; Wagner—Transformation music and closing scene, Act I, "Parsifal," March 25, 1921.

"POP" CONCERTS OPEN BRILLIANTLY UNDER JACCHIA.

The thirty-sixth season of "Pop" concerts opened Monday evening, May 2, at Symphony Hall, there to continue every evening except Sunday, through Saturday, July 9. Again tables and chairs replaced rows of seats and again the hall was festive with floral decorations, with food and drink, thus shedding for spring and summer the relatively serious atmosphere of the regular concert season. The balconies as usual are reserved for those who prefer their music without drinks, although a bar is set up for these people

in the rear of the first balcony. About eighty members of the Boston Symphony Orchestra constitute the band; and for a fifth season, Agide Jacchia, the popular Italian conductor, directs it. Mr. Jacchia's indisputable genius as conductor, his tireless industry, his communicating fire and enthusiasm and his catholicity of taste are reflected in the size of the audiences that flock nightly to Symphony Hall, and in the vigorous applause which invariably greets his appearance. Mr. Jacchia's programs are made up of operatic overtures, tuneful movements from symphonic music, pot-



AGIDE JACCHIA,
Conductor of the Boston "Pops."

pourri from familiar operas, ballet music, and popular waltzes, marches and solo pieces.

The recent custom of setting aside special evenings for large groups is being followed this season. Accordingly, Tuesday was Woman's City Club Night; Wednesday, Durant, Inc.; Thursday, Boston Athletic Association Night, while on Friday the delegates to the Music Supervisors' Convention filled a good part of the floor and contributed choral numbers during the intermissions.

NEDDELKE UNDER MRS. VARNEY'S MANAGEMENT.

Nedelka, the charming Bulgarian violinist, is now under the management of Mrs. Everett W. Varney, 34 Tyler Terrace, Newton Center, Mass.

TETRAZZINI BRINGS CONCERT SEASON TO A CLOSE.

Luisa Tetrazzini, coloratura soprano, brought Louis H. Mudgett's series of Sunday afternoon concerts to a successful close, Sunday afternoon, May 1, in Symphony Hall. She was assisted by Francesco Longo, pianist; Max Gegna, cellist, and J. Henri Bove, flutist. Although scheduled to sing but three numbers, all coloratura airs, Mme. Tetrazzini was so warmly welcomed by the large crowd that came to hear her that she could hardly resist the demand for encores, adding them in generous abundance. The work of her assisting artists was praiseworthy, and they, too, added extra numbers.

MONTEUX SAILS FOR EUROPE.

Pierre Monteux, conductor of the Boston Symphony Orchestra, sailed Saturday, May 7, for France on the steamship Lafayette. Mr. Monteux will divide his time between a much needed rest and a diligent search for new music for next season's symphony concerts. About a dozen members of the orchestra departed on the same ship with Mr. Monteux. These included Georges Longy, the justly celebrated oboist, and director of the Boston Musical Association; Arthur Fiedler, accomplished violinist and accompanist, and Jean Bedetti, first cellist of the orchestra.

PEOPLE'S CHORAL UNION SINGS "MESSIAH."

The People's Choral Union, George Sawyer Dunham conductor, gave a thoroughly commendable performance of Handel's "Messiah" for its twenty-fourth annual spring concert, Sunday evening, April 24, in Symphony Hall. The chorus was assisted by an orchestra of Boston Symphony musicians and the following soloists: Grace Bonner Williams, soprano; Jeanne Hunter Tanner, contralto; George H. Boynton, tenor, and Harold Land, baritone. Mr. Dunham is exceptionally well qualified to coach and direct a body of this kind—a fact which was reflected in the precision of attack, tonal balance and spirited singing of the chorus. Of the soloists, the singing of Mrs. Williams, the charming soprano, and of Mr. Boynton, a surprisingly fine artist, was noteworthy. A large audience was warmly appreciative and recalled the principals again and again. The members of the chorus presented Mr. Dunham with a laurel wreath—a richly merited reward.

The People's Choral Union is a cooperative organization of four hundred men and women meeting each Sunday afternoon, from October to May, and giving two concerts each season in Symphony Hall, accompanied by a large orchestra and fine soloists. Its purpose is to give oppor-

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The Woman's Press Club has asked me to extend to you our sincere thanks for your delightful and interesting address on "Tone Pictures of Russia."

The ovation which you received and the insistence on encores showed how much your topic was enjoyed, as was your fine interpretation of the Modern Russian composers, so little known.

May I add that your exquisitely artistic Russian costume charmed the eye, while your audience listened spell-bound to your playing.

Cordially yours,
(Signed) LILLIE D'ANGELO BERGH.

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tunity to the people at large for hearing, for singing, and for knowing the best music.

In connection with the Union there are two singing classes, one for beginners or elementary, the other an intermediate class for those who are more advanced in music, both classes under the leadership of Herman A. Shedd. Both classes meet respectively from half-past two until five p. m., Sundays at Huntington Hall, 491 Boylston street. The People's Choral Union rehearses Sunday afternoons from three to five p. m. New members are admitted by passing a slight singing trial. A cordial invitation is extended to all to join these classes as well as the Union itself. Full information may be obtained by writing the secretary of the People's Choral Union, P. O. Box 2880, Boston.

FELIX FOX SCORES BRILLIANT SUCCESS AS BOSTON SYMPHONY SOLOIST.

Felix Fox, the eminent pianist, enjoyed a veritable triumph when he appeared as soloist with the Boston Symphony Orchestra, Thursday evening, April 28, at Sanders' Theater, Harvard University. Mr. Fox gave a memorable performance of Beethoven's sonful fourth concerto, notable for the pianist's absolute command of technic and tone, unerring instinct for the melodic line, and sound



FELIX FOX,
Pianist.

musicianship. The beautiful slow movement was played with compelling poetic insight, the brilliant finale with rare virtuosity. Mr. Fox won a richly merited success and the capacity audience recalled him many times. It is to be hoped that this sterling artist will soon be heard again as soloist with the orchestra in Boston.

The purely orchestral numbers were Tschaiowsky's tuneful fifth symphony and Strauss' dramatic "Death and Transfiguration."

YOUNG ARTISTS PLEASE AT CONSERVATORY CONCERT.

Among the advanced students who appeared as soloists with the Conservatory Chorus and Orchestra at Jordan Hall Wednesday evening, April 20, were three of noteworthy merit. Mrs. Lela Johnstone, mezzo contralto, revealed a warm voice of generous range, musical intelligence and no little skill as an interpreter in her effective singing of the aria "Plus grand dans son obscurité" from Gounod's "The Queen of Sheba." Bernice Batson, mezzo soprano, sang the familiar air from Massenet's "Herodiade," "Il est doux, il est bon," displaying vocal ease and unusual emotional warmth. Highly meritorious singing was that of Thomas Williams, baritone, in Bruch's "Fair Ellen." Mr. Williams, who is an artist pupil of George Fergusson, disclosed a warm, resonant voice, which he uses with a high degree of skill. He has already learned how to color his tones effectively and he has a fine sense of style. Obviously musical and endowed with uncommon emotional understanding, Mr. Williams undoubtedly has a splendid career before him.

The Conservatory chorus and orchestra were assisted by a well trained special chorus from the Perkins Institute for the Blind. George W. Chadwick conducted with his customary authority. Other soloists were Madeleine Conant, Norma Jean Erdmann, Haig Garabedian, Earl Oliver and John Neff.

BRAGGIOTTI WILL TEACH THIS SUMMER.

Isidor Braggiotti, the eminent Florentine vocal authority, in response to numerous inquiries regarding his plans for the coming summer, has decided that he will teach in his Boston studios throughout the warm months. Applications sent to Mrs. Aimé Spurr, 78 Upland road, Brookline, Mass., will be considered in the order of their receipt.

This announcement will be welcome news to Mr. Braggiotti's large following in this country. It is significant of the change which has evolved in the music teaching world that Mr. Braggiotti has been followed to this country by pupils who formerly studied with him at his magnificent villa in Florence. A fine opportunity is thus afforded to American singers to coach with the distinguished maestro while he remains in this country. The proximity of Boston to the seashore makes it an ideal place for summer study. In order to accommodate pupils of Signor Braggiotti who will spend the summer in Maine, he will devote two days each week to teaching in Augusta, the State capital.

NOTES FROM THE SCHROEDER STUDIO.

Gertrude Breene-Thomas, Boston soprano and artist pupil of Theodore Schroeder, of Boston, is meeting with favor. Her voice, skill and musicianship have been highly praised. Mme. Thomas will give a Boston recital in Jordan Hall in the early fall.

Frances Waterman, the well liked young Providence soprano and also a Schroeder artist pupil, was chosen as special soloist by the Monday Musical Club for its annual concert in Memorial Hall, May 9. Miss Waterman has



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been filling many engagements the past winter, meeting with fine success.

GUSTAFSON ATTRIBUTES SUCCESS TO FLINT.

William Gustafson, the young basso, who has made such a success with the Metropolitan Opera during the past season, has been in Boston recently for some coaching with his teacher, William Flint, the eminent vocal authority. Mr. Gustafson has had a very unusual record for a first season at the Metropolitan, having appeared in thirty-four performances, seven of which were as King Henry in "Lohengrin" and several each of the King in "Aida," King Mark in "Tristan," Gurnemanz, Titirel, and Parsifal, etc. Mr. Gustafson attributes his ability to sustain the vocal difficulties of his arduous roles to his several years' study with Mr. Flint.

George Reimherr in Recital

On Monday evening, May 2, George Reimherr, assisted at the piano by Lawrence Schaffler, was heard by a large audience in a recital at the Academy on West 79th street. Mr. Reimherr showed variety in the selection of his program, which opened with an English group by Dobson, Forsyth, Griffes, Williams and Warford. Then followed songs by Brahms, Schumann, Sinding and Strauss. In these the excellent quality of his voice and his understanding of songs of great depth were shown to particular advantage. His German was intelligible and on the whole the German group met with much favor, the singer being obliged to respond finally to an encore.

The third group was of unusual interest inasmuch as it contained several rarely beautiful songs, such as "Cloudless, Ye Skies," by Stojowski, which met with rounds of applause, "Thou Silvery Moonbeams," Von Dohnanyi, and "Ah, the Torment," Paderewski. The final group of Russian songs by Gretchaninoff and Rachmaninoff brought forth several encores.

Mr. Reimherr is always interesting as a singer, his interpretations being colorful and never monotonous. His audience gave him a cordial reception. Mr. Schaffler's accompaniments were sympathetic and musicianly.

Edith De Lys Sues Managers

A breach of contract suit for \$21,590, based on two counts, has been filed in the Supreme Court of the State of New York by Edith De Lys, soprano, against Allen & Fabiani, Inc., concert managers, arising from two contracts entered into August 23, 1920. Under the first contract she was guaranteed \$250 a week for twenty weeks "for her services as soprano in an organization to be formed by it" (defendant), plus expenses, as well as 25 per cent. of the gross receipts above \$2,500 a performance and half of the gross above \$4,000. She admits receipt of \$450 and says she was damaged to the extent of \$11,590.

Her second cause for action revolves about another contract whereby the defendants agreed to manage the plaintiff's concert tours, which they failed to do, to her alleged damage of \$10,000. The defendants, she alleged, were to organize the Edith De Lys Company, and secure professional, operatic and phonographic engagements for her during the life of the two years' contract.

Jeanne Gordon Enters Concert Field

After a strenuous and successful year at the Metropolitan, Jeanne Gordon, the contralto, will fill several festival engagements this spring and sail late in May for a summer in Europe. An extensive concert tour has been booked by her managers, the Universal Concert Bureau, Inc., and she will return early in October to open her concert season before returning again to the Metropolitan in November. Although Miss Gordon's concert time in the fall is very limited, she will open many of the most important courses in the larger cities throughout the United States.

Vincent Hubbard Going to Europe

Vincent V. Hubbard, the well known Boston vocal instructor and coach, will spend the summer in Europe, sailing on June 7. Mr. Hubbard began to assist his father, Arthur J. Hubbard, eight years ago and has rapidly won a high place among New England vocal authorities. His time has been solidly booked all year and indications point to an equally active season when he returns next fall.

RUBINSTEIN CLUB HAS A "HOPE" BREAKFAST

Thirty-fourth Season Comes to Successful Conclusion—
Excellent Program Presented

Eighteen years is a long time in the life of an individual; 1939 seems as though it were a long way off. Yet for eighteen years, the annual white breakfast of the New York Rubinstein Club, Mrs. William Rogers Chapman president, has been one of the features of metropolitan club and musical life. This event takes place on the first Saturday in May, which this year happened to fall on the seventh—the very day the Weather Man decided that New York needed a change from the constant rain. It was an auspicious omen for the "Breakfast of a Thousand Hopes." It is the custom to name these annual events in order that they may possess some individuality apart from the fact they are such and such a number chronologically speaking. Thus there has been a "Butterfly Breakfast," a "Breakfast of a Thousand Candles," etc.

Promptly at eleven o'clock, Mrs. Chapman, the officers of the club and the honor guests took up their stand in the Astor Gallery, where they greeted the club members and guests until noon. Escorted by young ladies, daintily gowned and carrying shepherdess-crooks entwined with spring blossoms, they then entered the ballroom, which was a credit to the decorating committee of which Mrs. J. W. Hedden was chairman. The huge room was transformed. Around the huge pillars sprays of wisteria, dogwood and apple blossoms were entwined, while delicate "morning-glories" lent an unusual touch. White lilacs and roses formed the table decorations and later resolved themselves into dainty corsage bouquets, which the guests wore.

Mrs. Chapman greeted the guests in her usual charming manner, speaking the gracious words en rapport with the event, introducing Rev. W. Warren Giles, who offered the invocation. A sextet from the Rubinstein Club Choral then offered grace. Those who sang were Florence Anderson Otis, Mrs. J. F. Bough, Mrs. L. H. Fecheimer, Charlotte Hoffman, Mrs. F. C. Osmer and Mrs. J. W. Walsh. The voices blended most effectively in this arrangement of a Breton canticle made by Deems Taylor. The breakfast itself was a credit to the Waldorf cuisine. During the serving an excellent orchestra played, the diners frequently breaking forth in song as some special favorite number caught the ear. Florence Hayes, Justine Lawrie and Sig. Guarneris gave an impromptu rendition of "O Sole Mio" which so delighted that a repetition was necessary.

After the coffee had been served, Mrs. Chapman introduced the guests of honor. The list included Seymour M. Stone, Mr. and Mrs. George Grey Barnard, Dr. Edwin Liebfred, the Rev. Dr. W. John Murray, Rev. W. Warren Giles, Harriet Ware Krumbhaar, Ellen Beach Yaw, Florence Golson, Annice Taylor, Anne Faulkner Oberndorfer, Thomas Paul Harrison, Mr. and Mrs. Frank A. Eaton, Colonel and Mrs. J. O. Cobb, Helen Varick Boswell, Mrs. Walter S. Comly, Mrs. Richard M. Chapman, Mrs. A. W. Cochran, Mrs. Haryot Holt Dey, Evelyn Goldsmith, Mrs. John S. Griesel, Mrs. Theodore M. Hardy, Mary Garrett Hay, Mrs. Leonard L. Hill, Mrs. E. W. Kingsland, Mrs. Harry F. Lilly, Mrs. Howard MacNutt, Mrs. Bedell Parker, Mrs. Eugene Hoffman Porter, Mrs. Ralph M. Trautmann, Cora Wells Trow. The guests then returned to the Astor Gallery while the ballroom was being cleared for the program.

Harriet Ware's new song, "Stars," to words by Joyce Kilmer, opened the program, sung with splendid feeling by Sheffield Childs, tenor. Mrs. Chapman read the poem before Mrs. Childs' appearance, but his remarkably fine diction rendered this unnecessary, for Mr. Childs' work was a credit to his teacher, Frank La Forge, than whom there is no more ardent advocate of clear diction. The interest was enhanced also by the accompaniments which were played by the composer herself. Then the ballroom was darkened, guests were requested to stand quietly, and suddenly the spotlight was thrown on "Old Glory" waving vigorously, the while the audience joined in "The Star Spangled Banner." The light was then thrown on the bust of Abraham Lincoln, made by George Grey Barnard and purchased by a wealthy New Yorker for the purpose of giving it to France. Mr. Barnard made a speech in which he voiced an eloquent plea for the memorial which it is proposed to build in honor of the boys who served in the world war. Dr. Liebfred

(Continued on page 43.)

Frank La Forge Believes That "Memory and Ear Training Are Most Essential Elements to Success"

Distinguished Composer-Accompanist-Coach Tells of His Early Training, His Pupils, and His Plans to Keep the La Forge-Berumen Studios Open All Summer

"H^AVING developed the—bad or good, as you choose to look at it—habit of being disgustingly prompt, the writer arrived at the charming New York studios of Frank La Forge a few minutes before the appointed time. A lesson was in progress, and through the closed doors came languorous strains which blended perfectly with the lazy spring breeze, wafting a promise of early summer through the partly opened window. Being rather glad than otherwise to pause a moment and endeavor to collect thoughts which seemed to be somewhat affected by the spring fever virus, the visitor sank into an easy chair with a little sigh of relief. Apparently I was not the only one who wished to see Mr. La Forge, for on the sofa near at hand sat—to quote the novelists—a mere slip of a girl with an altogether friendly and charming smile. We got to talking, as folks seem to have a habit of doing under such circumstances, and she very soon confided to me the story of "the most exciting adventure" which had been hers the night before.

THE "EXCITING ADVENTURE."

"We went 'way downtown, about nineteen of us, to give a concert at one of the settlement houses, I think they

called it. Anyway, it was away down where I had never been before, and I have no idea of just where it was, except I looked out of the subway window at one place and saw that we were passing Canal street."

"Oh, that place is down on Essex street," volunteered the maid, who was busily dusting about and evidently enjoying the narrative and the narrator's naive charm quite as much as I was.

"Quite likely you're right, Jeannette," she returned with a friendly smile, "but that isn't the important part of it. After journeying through the most delightfully narrow and dirty streets, we finally arrived. There was a huge audience, but when I heard the man announce that any one who did not behave would be put out, I began to wonder just what sort of a place it was. He needn't have done that, though, for every one was as good as gold and so appreciative. I just enjoyed doing my bit, and afterward I stood in the wings and watched the faces—so intent and so interested.

"I'm so glad Mr. La Forge took us down there, although he says, poor man, that many such trips with such a large family will turn his hair gray, and that would be a pity."



Photo by Bain News Service

FRANK LA FORGE.

Just at that moment the door of the sanctum sanctorum opened to permit the departure of the pupil who had been having a lesson, and my confidante and I were greeted by the maestro. After she had gone, Mr. La Forge told me that she was one of his most talented pupils and showed me two songs which she has composed, which he had promised to look over and which he said contained real beauty. She is from Los Angeles and studies with both Mr. La Forge and his gifted partner, Ernesto Berumen.

"She has been telling me what a good time you all had last night," I said.

"Yes, they all seemed to enjoy it, and it is good practice for them. There they find an audience, which, while perfectly friendly, has come for the avowed purpose of being entertained. Its members are not musicians who come to learn by listening to others, noting their faults and trying to do better themselves. And that is what happens in a goodly share of the studio recitals. During the summer I mean to have my pupils appear frequently at similar events."

MR. LA FORGE TO TEACH THIS SUMMER.

"During the summer?" I responded, with some surprise. "Aren't you ever going to take a vacation?"

"Oh, perhaps, when I have nothing else to do," he replied with a laugh, and, knowing the popularity of this pianist-accompanist-composer-teacher, the prospects do not seem very bright. The La Forge-Berumen studios will be open all summer.

"And, besides, I am going on a little vacation tomorrow," he continued.

A "VACATION" TOUR.

"Why, I understood you were leaving for a tour to the coast with Mme. Matzenauer! Is that just a pretext to camouflage your real destination?"

"Oh, no, I really am going with her, but that will be like a vacation for me. You see, I believe that a change of activities really constitutes a vacation. Mr. Carver is going with us and we are looking forward to the trip with much anticipation. Here is Mr. Carver now," he added, as a very tall young man entered, after having received a very cordial "Come in" in response to his knock.

Now, Charles Carver is one of the "finds" of whom Mr. La Forge is especially proud. His is a genuinely bass voice of wide range, which, under Mr. La Forge's careful guidance, has developed remarkably.

CHARLES CARVER "AN IDEAL AMERICAN."

"He is what I call an ideal American," Mr. La Forge confided to me, after Mr. Carver had left the room. "He is devoted to his music, but not in a namby-pamby way. He is fond of outdoor sports and everybody likes him because of his genial good self. He scored a real success on the tour with Mme. Schumann-Heink, and I am expecting him to more than maintain that standard during this tour with Mme. Matzenauer. I am not a prophet nor the son of a prophet, but I'm perfectly willing to gamble on that boy's artistic success."

"Although he is so young, he already has a remarkably extensive repertory. Indeed, he could give four or five recitals, one right after the other, without repeating any number and without having to refer to his words or music."

THAT WONDERFUL LA FORGE MEMORY.

Now, Mr. La Forge has a tremendous memory himself, as witness the fact that he recently played the accompaniments for five different artists' recitals one right after the other, all without any notes and each program made up of absolutely different songs. (In his entire career he has never used notes.)

"How do you do it?" I asked, a little awestruck at such a task.

"Why, it's very simple. All my life I have been developing my memory and my ear. To my mind, these are two of the most essential elements to success in music. Only the other day one of my pupils came to me and played over a composition which I have not heard for years. Despite that fact, I recognized an error, albeit a slight one, which she made quite unconsciously. And, when I had showed her the correct way to play it, we looked up the music, and, sure enough, I was right, despite the fact that it had been years since I had seen the music and she had just been studying it."

THE GIFTED SISTER OF WHOM HE IS AFRAID.

"This gift of ear and memory early became evident in my life. My older sister was a splendid musician—in fact, she still is. I always stood very much in awe of my talented sister; I do yet, as you will perhaps see when I tell you that she is the person in the world of whom I am most afraid."

"My sister would sit at the piano and patiently work on some difficult piece of music, and then, just as soon as she left the instrument, I would sit down—or rather climb up, for I was only four when I began this practice—and play it through as nearly as possible as she had done. Having been trained in the old school, this method seemed very bad to her mind—for, of course, I did not know one note from another. Finally, she decided to give me lessons. She was very good and patient with me, but I simply would not practise all the 'stupid' studies which she gave

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me in order to play them from the notes, when a few times sufficed to engrave them indelibly on my memory. Do you know, I can play some of those old studies this minute, although I have not thought of them for ever so long?

THE BIRTHDAY SURPRISE.

"And then one time my cousin, who was also studying the piano, and I decided to learn a duet and surprise my sister with it on her birthday. We had great fun practising it every chance we got when sister wasn't around, and then one day I spoiled it all.

"We had chosen the 'Tannhäuser' march and I had the second part. Sister was out in the garden, and I thought to myself:

"Surely she will not recognize the bass part if I try it over." I was busily playing this—and Mr. La Forge went over to the open piano to illustrate—"when in she walked.

"Where did you learn that?" she demanded. 'That's the "Tannhäuser" march.'

"I squirmed about after the manner of the proverbial small boy caught stealing jam, but she was not to be put off, and so I finally confessed. Of course, there was no surprise, but it did me one good turn, for my sister gave up trying to make me spend hours of practise on studies I already knew perfectly by heart, and omitted four entire books of 'Loeschhorn'.

THE IMPORTANCE OF EAR TRAINING.

"I can't say anything strong enough to indicate my ideas in the matter of ear training. I try to train my pupils so that, whenever they hear a number played or sung, it will mean something very definite to them—not merely a succession of sounds. I am always unconsciously playing things with people. I tell you that because my subconscious mind has been playing on the piano the melody that hurdy-gurdy has been playing."

Sure enough, one of those city harbingers of spring had been busy filling the quiet street with a raucous melody, but I had been too busy and too interested to notice. Seeing my look of surprise, he said, with a little laugh:

"Now if you were in a crowd and your name was spoken you would instantly be on the qui vive, not because there had been any change in the tone of the voice when speaking your name, but simply because you unconsciously answer to that sound. If you are an enthusiastic auto fan and there is the slightest change in the motor action, your ear tells you, even though others sitting in your car can detect nothing different. We all have our ear trained for something, and mine has been trained for music. And then the memory must be trained, likewise. Of course, all this must be begun while a person's mind is young and receptive, sensible to impressions."

"That is very interesting, indeed," I said with perfect truth, "and I wish you would tell me one thing which I have always been curious to know. That is—"

But just then the bell rang to announce another pupil and reminded me that Mr. La Forge was a busy man indeed and had many more important things to do than to satisfy my idle curiosity, so I'm keeping that question for the next time we meet. H. R. F.

*Since this interview was written, Mr. La Forge has returned to his New York studio from a most successful tour.

Carl M. Roeder's Annual Concert

The Alexander Avenue Baptist Church, corner of 141st street, of which Carl M. Roeder is organist (and also an official of the church corporation), has for a generation past annually witnessed a Spring concert which invariably fills the edifice. However, never were so many people gathered under its roof as on April 21 when they filled every pew, sat in the choir-seats, and stood in the rear. Such an audience incites artists to their best endeavors, so it is no wonder that Nevada Van der Veer sang beautifully Saint-Saëns' "My Heart at Thy Sweet Voice" aria, and songs by moderns with tremendous effect; encores prevailed. Little Dorothy Roeder (daughter of the director) played excerpts from Scarlatti, Balakirew and Dett's "Juba Dance" in such fashion that bursts of applause almost drowned her concluding bravour passages. Norman Jollif sang two groups of songs, his excellent style and perfectly handled voice bringing him special applause after O'Hara's "Wreck of the Julie Plante." Josef Fuchs played violin solos by Kreisler, Auer, Sarasate and others with clear, expressive tone, and Ruth Nelson deserves special mention for her piano solos, consisting of Liszt's "Waldestrauchen" study, Palmgren's "May Night" and Chopin's scherzo in C sharp minor; this young girl has technic and temperament, and drew encouraging applause from the large audience.

Mr. Roeder played all accompaniments with sympathy.

Echo of Clarence Loomis' New York Recital

The appended criticism, which appeared in the New York Staats Zeitung, might be considered an echo of Clarence Loomis' recent composition recital in Aeolian Hall: "Clarence Loomis, the American composer, in his composition recital brought forth with great success a sonata for violin and piano, one for cello and piano, as well as several songs and other cello pieces at Aeolian Hall. Loomis' talent is especially notable for its perfection of lyric beauty. His songs are poetically inspired, and were interpreted beautifully by the well known soprano, Marie Louise Wagner. Mr. Loomis played the piano part for Rudolph Polk in the violin sonata and Hans Hess for the cello compositions. These works also introduced new melodic and marked rhythmic ideas."

Barclay Sings on the Riviera

John Barclay, the Scotch baritone, who since the end of his military service for the war, has been studying with Jean de Reszke, recently made a pronounced success singing at the Municipal Opera at Cannes on the Riviera. As a result of his excellent work he has been engaged at the Grand Opera at Nice where he will at his initial performance create the role of Ulysses in Reynaldo Hahn's opera "Nausicaa," having been chosen for this role by the composer.

James Price for Springfield Festival

James Price, who has just returned from a Southern tour which included appearances in Atlanta and other cities, has been engaged to sing the tenor role in "The Children's Crusade" at the Springfield, Mass., Festival on May 20.

MIROVITCH ALFRED



COMPOSER PIANIST

Boston and Chicago Taken by Storm!

What the Critics Said:

FIRST RECITAL BY MIROVITCH HERE

Russian Pianist and Composer Is Masterful Artist

Alfred Mirovitch, Russian pianist and composer, born in Petrograd in 1884, played for the first time in Boston yesterday afternoon in Symphony Hall. The audience, not as large as it should have been, received his first number, the Bach-Taussig Toccata and Fugue in D minor, for organ, with only sufficient animation to pay tribute to a capable technician, but it warmed up as the program went forward and long before the end acclaimed the artist with enthusiasm rarely exceeded here.

A certain calmness in hearing the Bach-Taussig composition is quite natural, as no human being can give life or reality or beauty to an organ piece by "executing" it on a piano, and Mr. Mirovitch, capable and even great artist as he later proved himself to be, could not succeed in giving congruity to the incongruous.

He played for the first time a sonata—A major, a Mehul-Mirovitch composition. It was a sparkling and tuneful piece and its many beauties were not dimmed by the fact that they were strongly reminiscent of Mozart's manner and form.

Then Mr. Mirovitch turned to Chopin, and in the G minor ballade, B major nocturne, G flat major waltz, three studies and the B flat minor sonata containing the famous funeral march, he proved to be one of those rare beings, an adequate and altogether sensitive and pleasing interpreter of that composer's elusive mysteries of lovely sound and appealing emotion. In all his work a master of brilliant technic, the pianist reached the height of his interpretive power in the funeral march. He made one feel as few artists do the sternness, the solemnity, the inevitableness of death without trace of sentimental grief and he sang the beautiful lyric portion as a veritable song of the love that triumphs over and defies the grave.

The last part of the program contained a barcarolle by Liadoff, Scriabine's study in D sharp minor, the pianist's own "Spring Song," "Hark, Hark, the Lark," Schubert-Liszt and Liszt's No. 6 Rhapsody. The "Spring Song" was a charming bit of inspiring melody with a lovely tracery of harmonic decoration, not specially Slav or Russian, just brimming with those vernal feelings that thrill all life in the spring, whether along the Volga, in the fair vales of Provence or among the green hills of Vermont.—*Boston Herald*, April 25th.

SEES MIROVITCH AS NOTABLE PIANO ARTIST

BY HERMAN DEVRIES.

It was difficult to believe last night that Alfred Mirovitch, pianist, in recital at Kimball Hall, was the same Alfred Mirovitch who had appeared with Titta Ruffo at the Auditorium not so very long ago.

At that time, his first opportunity of playing before a Chicago public, Mr. Mirovitch had evidently not gauged the acoustic resources of the Auditorium, nor the taste of his listeners.

He tore the piano to tatters, or, as a clever colleague put it, he "disemboweled" it, so that it took a piano repairer more than half an hour to put the long suffering animal into shape again.

But last night he was a veritable pianistic charmer.

EXQUISITE IN CHOPIN

Beginning with a Mehul sonata in A major, modernized by himself, Mr. Mirovitch exhibited a gradual crescendo of virtuosity and of fascinating interpretative inspiration, with the climax of beauty attained in Chopin's nocturne in B major, which he played exquisitely.

His tone tamed to the smaller spaces of Kimball Hall, sang its way through melodic phrases and never once lost its limpid quality, not even in the flawlessly polished and remarkably clear runs, the trills, the thirds, all the technical floriture, which he executed with ease and the greatest simplicity of manner.

PLACED AMONG FINEST

In my opinion, Mr. Mirovitch's performance of the Chopin nocturne and the Chopin etude No. 7, opus 25, are of sufficient artistic value to place him among the very finest interpretative artists of the pianoforte.

I am sure he would be a veritable master with the classics, Beethoven, Mozart et al., where the serene delicacy of his cantabile, the sobriety of his phrasing, and the clarity of his technic would be revealed most effectively.

There was an excellent and intelligent audience, and also very warm and discriminating applause.—*Chicago American*, April 12th.

MIROVITCH RECITAL

BY OLIN DOWNES

Alfred Mirovitch, pianist, played for the first time in Boston yesterday afternoon in Symphony Hall. He is one of the most interesting of the pianists who have visited this country of late seasons, as he is certainly one of the most artistic.

This pianist displays "virtuosity," that one "personality," and all the rest of it. Both hugely advertise. Mr. Mirovitch is first of all the poetic and respectful interpreter of great music. He, too, has his own ideas, but he never plays to the gallery. Furthermore, he has technic in abundance, a technic exceptionally clean as well as brilliant, a tone that sings, a great variety of "touches." But he has thought as well as worked and performed. His playing has the stamp of artistic mastery.

Mr. Mirovitch's style was appropriately light, elegant, superficial when he played the pleasant, tinkling sonata of Mehul, arranged by himself. It was dramatic in the Chopin G minor ballade and the B-flat minor sonata. The interpretation of the B major nocturne—the one going by the ridiculous nickname of the "tuberoso" nocturne—was the most beautiful we remember. It never degenerated into sentimentality, it did not distort or exaggerate, but it was an interpretation of haunting poetry. The contrasting G-flat waltz was followed by three studies, the "Butterfly," the studies in C-sharp minor and C major from the second book. Noteworthy was the repose, the singing tone, the quiet concentration behind the playing of the C-sharp minor etude, which thus made its way, even in the great spaces of Symphony Hall, and the substance and brilliancy of the study in C major.

The playing of the sonata, wonderfully free of extravagance or annoying realism, was wholly original and very impressive. The originality lay in the simplicity, logic and individual imagination of the performance. The way not to play this sonata is to try and imitate battles, prayers, charges, the tramping of troops, the howling of winds over graves. In Mr. Mirovitch's hands the sonata was what the composers evidently intended, a poem, a fantasy, not the sounds of events of the tragic history of Poland, but to paraphrase Beethoven, the emotions, the visions which these events, far distant, might provoke in the breast of a creative artist. The interpretation could have no higher praise than this: that for once the interpreter left the listener free to construct his own story from the music.

It was a great pleasure in these days of pretensions and extremes, to come in contact with the modest, mature, convincing art of a musician of true individuality. A large audience was very enthusiastic, and Mr. Mirovitch was obliged to play many encores.—*Boston Post*, April 25th.

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ACROSS THE COUNTRY

Baltimore, Md.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Dayton, Ohio.—(See letter on another page.)

Evansville, Ind., April 6, 1921.—An audience of more than 2,000 persons filled the Memorial Coliseum for the concert of the New York Philharmonic Orchestra, Josef Stransky, conductor, given on Sunday afternoon, April 3. The concert was given under the local direction of Reginald W. Billin, of the Evansville College, and is being recorded as one of the most impressive musical events of the season here. Mr. Stransky and his men were warmly applauded at their appearance and the enthusiastic demonstrations which followed each number were acknowledged by the conductor, and finally by the entire organization, the players rising from their places in response to the prolonged enthusiasm.

Opening the program, Dvorák's "New World" symphony was followed by the Tchaikovsky fantasy, "Romeo and Juliet." Rhapsody "Culprit Fay," the composition of Henry Hadley, associate conductor, was given, with the composer at the baton. Ippolitoff-Ivanoff's "Caucasian Sketch" comprised the latter part of the program, including three numbers, "In the Mountain," "In the Village" and "Procession of the Sardar." The insistent applause that followed the

final programmed number brought an extra—the prelude to act 3, "Lohengrin."

A great deal of interest is centered in the proposed organization here of a civic musical corporation. According to the plans outlined, this organization will attend to the financing, the advertising and booking of musical attractions to be given at the Memorial Coliseum. It is the design of the leaders in this enterprise to foster local musical affairs as well as to provide an artist course each season, offering musical attractions of the highest type at popular prices. Among the prominent persons interested are Mayor Benjamin Bosse, Prof. Alfred Hughes, president of Evansville College, and Reginald W. Billin, director of music.

Fitchburg, Mass., April 9, 1921.—Never in any previous season has interest been so keen or enthusiasm so pronounced for the annual Fitchburg Festival as this season. Members of the Fitchburg Woman's Club were given an advance hearing and insight into the beauties of the music to be heard at the annual festival at the regular meeting of the club on the afternoon of April 6, when the works to be presented at the festival were reviewed and portions presented on the piano and victrola. Mrs. L. M. Waite was in charge of the program. Louise T. Frost, chairman of the music department, gave a review of several of the selections while Elizabeth D. Perry, supervisor of music at the Fitchburg State Normal School, read an interesting analysis of Berlioz's "Damnation of Faust." Others who participated were Pearl Farnsworth and Alice R. Pepin. Miss Frost was re-elected chairman of the music department for the ensuing year.

Grand Rapids, Mich.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Minneapolis, Minn.—(See letter on another page.)

Providence, R. I., April 4, 1921.—Toscanini and La Scala Orchestra made their farewell appearance here March 20, at the E. F. Albee Theater, giving an Italian-Wagner program. The first part of the program included Leone Sinigaglia's overture, "Le Baruffe Chiozzote," G. Martucci's "Notturmo" and "Novelletta," Vincenzo Tommasini's "Serenata" and Riccardo Pick-Mangiagalli's "Rondo Fantastic." Rossini's overture to "William Tell" was also included. Toscanini's personality seemed to have direct influence upon his men, for they played with a sense of feeling and poetic beauty that amazed the audience. The Wagner numbers were prelude to "Lohengrin," overture to "Tannhäuser," "Good Friday Spell" from "Parsifal" and prelude to "Die Meistersingers." Toscanini conducted these numbers superbly, revealing new beauties.

The first Sunday in March a joint recital by Max Rosen, violinist, and Virginia Rea, soprano, was given in the E. F. Albee Theater before a good-sized audience. Mr. Rosen, last heard here as soloist with the New York Philharmonic Society, played with brilliant effect, his own "Romance" and was a pleasing feature of the concert. Miss Rea, heard here for the first time, possesses a light coloratura voice of excellent quality which she uses with rare intelligence. Bishop's "Lo! Here the Gentle Lark" was especially well rendered. Frederick Persson was the accompanist for both artists.

Mabel Beddoe, contralto, who has been heard here twice before as soloist with the Arion Club, gave a song recital at the Providence Plantations Club on Friday evening. Miss Beddoe chose an interesting program, opening with Bach's recitative and aria from the Christmas oratorio, and closing with a dramatic setting of a Tagore poem by Bertha Korpman. Miss Beddoe possesses a rich, full contralto voice of wide range and her numbers were all given with musicianly interpretation.

Members of the Providence Plantations Club were privileged to listen to a recital of piano music by Avis Bliven-Charbonnel on Wednesday evening. Mme. Charbonnel chose a varied program and the evening was also more enjoyable for the brief descriptive remarks given before her numbers.

Loyal Phillips Shawe, baritone, gave a recital of songs in English in Memorial Hall on Tuesday evening, Beatrice Warden acting as accompanist. Mr. Shawe, who has often been heard here in concerts, never appeared to better advantage, and his smooth, fine voice of splendid quality was heard in his group of Schubert songs to its very best advantage.

Rene Vian, an artist pupil of Hans Schneider, gave a piano recital in Elks Auditorium on Sunday afternoon, which was well attended.

The Chaminade Club, of which Mrs. Gilbert C. Carpenter is president, observed its guest night in the ballroom of the Providence Plantations Club. An enjoyable program arranged by Mrs. George H. Lomas and Jane Bodell, which included a group of selections by a string quartet, several piano solos by Ruth Tripp, soprano solos by Annette Sutherland, contralto solos by Marion Stouffer French, also chorus numbers by the entire club.

The last of the Steinert series of concerts was given on March 6, by Toscha Seidel and Ignaz Friedman, first appearances for both artists. Mr. Friedman's playing was refreshing. Never has the E minor Mendelssohn violin concerto been better played in this city than Mr. Seidel played it.

Erika Morini was the next offering. She came under the auspices of the Chopin Club. No matter at what age Miss Morini has arrived, she is marvelous. The younger she may be, the more marvelous she certainly is. There was not as large an audience to greet her as she deserved.

Christ Church, Westerly, R. I., was filled to overflowing on the evening of Good Friday when the choir rendered the Crucifixion in a very acceptable manner; under the direction of Florence S. Larkin, organist. John H. Sutcliffe, violin, and Charles E. Redford, cello, assisted. Jessie C. Davison, soprano, sang Caro Roma's "The Silent Voice." The remaining soloists were Mme. Hall-Whytock, contralto; Harry H. Coleman, tenor; William S. Martin and Ralph H. Koelb, basses, and J. Benjamin Brown, baritone.

Lucy Marsh assisted the choir of St. Paul's Church, Pawtucket, Easter, singing "Ye Who Mourn" (William Arms Fisher), "Ave Maria" (Bach-Gounod), and "I Know That My Redeemer Liveth." George H. Lomas is the organist-director.

At Grace Church, J. Sebastian Matthews prepared an interesting program of old masterpieces interspersed with modern novelties.

Joseph Hislop's first appearance in Providence took place last Friday evening at Infantry Hall. His program was pleasing, containing many light Scotch ballads. Teresa del Riego's "Thank God for a Garden" was repeated, and he added several encores. He possesses a robust voice and sings with strength and vigor. He was assisted by Oscar Nicestro, Brazilian cellist.

Rosa Ponselle and Raoul Vidas delighted a good-sized audience at the Shubert Theater on Sunday afternoon. Miss Ponselle immediately won her audience with her first number, "Pace, pace, mio dio," Verdi. She also offered a "Gloconda" aria and "Vespi Siciliane" aria besides the "Vissi d'Arte," which she sang as a final encore. A group of English songs and a group of French songs were admirably given. Mr. Vidas was recalled three times after his final group and was apparently well liked by the audience.

Pittsburgh, Pa.—(See letter on another page.)

San Antonio, Tex., April 6, 1921.—Mrs. Eli Hertzberg arranged a program of compositions by Texas composers for the music department of the Woman's Club which was given March 23. The composers represented were David Guion, Harold Morris; Clara Duggan Madison, Oscar J. Fox, John M. Steinfield and Kathleen Blair Clarke. Those giving the numbers were Mrs. Frederick Abbott, Clara Duggan Madison and Fern Hirsch, pianists, and Mrs. Fred Jones and Mrs. J. M. Krakauer, sopranos. The accompanists were Kathleen Blair Clarke and Mrs. J. Pinto, respectively. Mrs. S. J. Chandler read a paper.

The String Players, a new auxiliary to the Tuesday Musical Club, consisting of twenty members, playing violin, viola and cello, with Bertram Simon director, and Mrs. Harry Williams chairman, made its initial bow before the public in a twilight recital at Laurel Heights Methodist



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HOWELL

BOSTON,
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Philip Hale says in
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COMBINE IN SINGER"
"MISS HOWELL DOES
JUSTICE TO PROGRAM
FULL OF VARIETY"

"She is a pleasing singer with voice,
art and brains; one of the most en-
grossing concert singers we have heard
in late years. She knows the value of
under-emphasis, of preparation for the one
climax or supreme moment of a song. When
the composer simply portrays a mood, she at
once suggests the mood and maintains it. In the
music of the 18th century she more than hinted at
the 'grand style.' There are not many singers that can
do justice in one recital, as she did."—Philip Hale in
Boston "Herald," January 23, 1921.

"Her voice is a soprano
of exquisite quality. Her
singing showed skill and
taste. It is a rare pleasure
to hear such smooth, vel-
vety tones." — Boston
"Globe," January 23, 1921.

"One of the most inter-
esting song recitals given
this season was that of Miss
Dicie Howell. She has an
uncommonly fresh and beau-
tiful voice which is well
produced. A singer who
merits the attention of the
public and the warm praise
of her accomplishments." —
Olin Downes in Boston
"Post," January 20, 1921.

NEW YORK, FEBRUARY 7, 1921
New York "Herald" says:
"ART SUCH AS TO COMMAND
PRAISE FOR TASTE AND INTEL-
LIGENCE."—February 8, 1921.

New York "Sun" says:
"Unusually lucid phrasing and purity
of style helped to beautify the excel-
lent organ which Miss Dicie Howell
disclosed."—February 8, 1921.

New York "Times" says:
"At her best—full appreciation of
exalted spirit."—February 8, 1921.

FITCHBURG SPRING FESTIVAL,
April 22, 1921
"When memory tries to recall the
salient features of this performance it
strives in vain to forget the vividness
of the whole impression. There might
be instance the affecting beauty with
which Dicie Howell sang, 'My Heart
Is Heavy' and 'The King of Thule' and
the tremendous effect of the recitatives
of Miss Howell."—Fitchburg "Sentinel,"
April 23, 1921.

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Church, the afternoon of Good Friday, assisted by Walter Dunham, organist; Lieutenant R. Roland, cellist, and Bertram Simon, violinist. The program was interesting, and the new organization showed the excellent instruction given it by the director.

The last of the Lenten musicales at St. Mark's Church was given the night of Good Friday. The number presented was Maunders' "Olivet to Calvary," with Marjorie Winters, soprano; William McNair, tenor; Frank Welter, baritone, and W. W. Shrum, bass, as soloists. Oscar J. Fox is the organist and choirmaster.

Dubois' "Seven Last Words of Christ" was given the night of Good Friday at the First Baptist Church. Clarence McGee was the director and Walter Dunham, organist. The soloists were Ruth Ronkin Rice, soprano, and J. Elmore Rice, baritone (both from New York), and Ralph Nobles, tenor.

The regular monthly musicale of the San Antonio Musical Club was given March 28, with the following participants: Maud Cunyus, contralto; Marjorie Will, reader; Manfred Gebhardt, baritone; Mrs. Fred Jones, soprano; Eleanor Mackensen and Mrs. O. F. Bordelon, pianists, and a stringed number by eight violinists. The accompanists were Mrs. L. L. Marks, Mrs. J. W. Hoyt, Roy Repass and Mildred Elgin.

Alois Braun presented the pupils of his intermediate and advanced classes in recital, March 29, in the auditorium of the Y. W. C. A. Those who participated were Henrietta Newcomb, Nessys Levinson, Martha Robertson, Ida Richie, Helen Arstein, Marguerite Belden, Ray Carson, Camilla Caffarelli, Helen Arno, Dorothy Caffarelli, Vivian Arstein and Selma Lieck. Compositions by Mozart, Bach, Schumann, Ravina, Rubinstein, Field, Chopin, MacDowell, Grieg, Rachmaninoff, Gluck-Brahms and Hummel were given. The pupils showed the careful training given.

March 30, the Chicago Opera Association visited San Antonio, under the local management of Alva R. Willgus. Two performances were given: "Thais" in the afternoon with Mary Garden, Riccardo Martin and Hector Dufranne in the leading roles, Polacco conducting, and "Tosca" at night with Rosa Raisa, Forrest Lamont, and Giacomo Rimini in the leading roles, with Cimini conducting. Comment is unnecessary concerning Mary Garden in the role of "Thais." Suffice to say, she lived up to every expectation. Dufranne in the role of Athanael and Martin as Nicias were both in fine voice. The minor parts were taken by Edouard Coteuil, Margery Maxwell, Philine Falco and Anna Corenti. Polacco conducted with quiet and masterful authority. The beautiful "Meditation" was enthusiastically received. Raisa rose to great heights vocally and histrionically as Tosca, with Rimini, a sinister Scarpia, singing splendidly. Lamont as Cavaradossi was excellent, the aria of the last act being especially well received. The minor parts were taken by Constantin Nicolay, Vittorio Trevisan, Lodovico Cliviero and Salustio Civali. Cimini conducted with vigor, revealing the beauties of the score. Large and appreciative audiences greeted both performances.

Mrs. C. E. Williams of Smithville, Texas, was heard in piano recital, April 3, under the auspices of the Hertzberg Musical Club. An interesting program was given.

Seattle, Wash.—(See letter on another page.)

Shreveport, La.—(See letter on another page.)

Samuel Margolis' Annual Recital

Samuel Margolis, well known New York vocal teacher, gave a pupils' song recital at Aeolian Hall, New York, on Saturday evening, April 30, which despite the inclement weather was attended by a large and enthusiastic audience. On this occasion Mr. Margolis presented ten of his professional pupils. The recital from beginning to end proved to be one of unusual interest. Not a single number rendered called for adverse criticism. It is very rare that a teacher presents so many artist pupils at one recital where the uniform excellence of their work stands out so prominently. Since locating in the metropolis, Mr. Margolis has achieved success after success. He enjoys the distinction (and it is a rather unique one) of keeping his pupils for years, which proves that those who study under him are

firmly satisfied with the results achieved. The program which was rather long, containing nineteen numbers, was thoroughly enjoyed by all. "Carmena," Wilson (for quartet), sung by Francesca Marni, Lillian Levine, Gustave Freeman, and James Wolf, opened the program. Erna Pielke followed with a group of three songs, comprising "Immer leiser wird mein Schlummer," Brahms; "My Curly Headed Baby," Clutsam, and Gilbert's "Ah, Love But a Day." Mario Carboni sang the prologue from "Pagliacci," Leoncavallo, and an aria from "Andrea Chenier," Giordano. Lillian Dale was heard in "One Fine Day" from "Madame Butterfly," Puccini, and "Vissi d'arte" from "Tosca," Puccini. Townsend Ahern gave Walter Damrosch's "Danny Deever," the Toreador song from "Carmen," Bizet, as well as "She Is Near to My Heart" (first performance), F. Lippman. This latter number was accompanied by the composer. Daisy Lou McNamee sang "Vergin Tutto Amor," Durante; "Morning," Speaks; "A Spirit Flower," Campbell-Tipton, and Hageman's "Do Not Go, My Love." Gustave Freeman gave the arioso from "Benvenuto," Diaz; "Visione Veneziana," Brogi, and "Hindoo Song," Benberg. Anne Zdenek, coloratura soprano, charmed with her artistic rendition of the bell song from "Lakme," Delibes, and "Caro Nome," from "Rigoletto," Verdi. Francesca Marni, dramatic soprano, created an excellent impression with her fine singing of ballatella from "Pagliacci," Leoncavallo; Tschaikowsky's "Nur wer die Sehnsucht Kennt," "Chère Nuit," Bachelet, and "Sylvain," Sinding. The artistic singing of James Wolf was greatly admired, his numbers being "I Am Thy Harp," Woodman; "The Flea" (by request), Moussorgsky, which was redemanded; prayer from "Lohengrin," Wagner, and an aria from "La Juive," Halevy.

The closing number was Strauss' "Blue Danube Waltz," arranged for mixed voices, in which fifteen of Mr. Margolis's pupils participated. Mr. Margolis at the piano rendered delightful accompaniments.

I SEE THAT—

Gatti-Casazza will produce five novelties next season, one of which will be sung in German.

Alice Nielsen will tour next season under the management of Loudon Charlton.

John McCormack's concert at the Hippodrome netted the Irish Relief over \$75,000.

May Peterson will be soloist on the European tour of the Harvard Glee Club.

The Iowa Society of Music Teachers held its twenty-sixth convention April 14-15.

Estelle Lieblich was the vocal soloist at the Globe concert at Town Hall last Sunday evening.

Tito Schipa gave two recitals in Chicago on successive Sundays.

Harold Hurlbut's Philadelphia appearance was so successful that he has been reengaged for next October.

The Hurok-Strock managerial partnership has been dissolved.

Alfred Mirovitch will play for Governor Cox of Massachusetts at a private reception May 17.

Germaine Schnitzer has returned from Europe.

Guionar Novaes is en route for Brazil, and next month will become the bride of Octavio Pinto.

Gladice Morisson, French soprano, is now under the management of Radoux's Musical Bureau.

Marinus De Jong, the Belgian pianist, arrived in Belgium last week.

Irene Cohen, fifteen years old, is said to be able to sing three full octaves.

Adamo Didur was given a farewell party prior to his departure for Buenos Aires.

The San Carlo Opera Company is completing a successful season of thirty-eight weeks.

The report of Puccini's death was a false one.

Lina Lundgren, the Belgian pianist, is still touring Australia.

Frederick Gunster will be guest artist at the American Song Composers' Festival, Greenwood, Ind., June 1-3.

William Robyn is singing Mana-Zucca's "Rachem" with much success.

Miltonella Beardsley of Brooklyn will spend the summer on the Pacific Coast.

Arthur Foote has dedicated his "Gaffer's Song" to the Australian singer, Nelson Illingworth.

Minette Hirst sails for Europe May 24.

William Gustafson, the operatic basso, is engaged to Mary Wells Capewell, of Boston.

Mascagni's new opera, "Little Marat," was successfully given in Rome May 2.

Georges Baklanoff wishes to become a citizen of the United States.

Fritz Kreisler was given a tremendous ovation upon his reappearance on the London concert platform.

Raisa and Rimini will be under R. E. Johnson's management beginning January, 1922.

Lotta Madden has been reengaged in every Coast city where she has appeared this spring.

New Jersey members of the National Association of Organists will have a Rally Day in Princeton, May 25.

Jacques Thibaud has arrived in Holland and started his concert tour there.

Maurice Dambois will remain abroad until next January.

Arrigo Serato, the Italian violinist, will tour America in 1921-22 under Loudon Charlton's management.

Leon Sametini will teach at the MacPhail School of Music in Minneapolis this summer.

The Cherniavsky Trio has completed another tour of the world and is on its way back to New York.

Ruth Bender gave an interesting song recital at the Oscar Saenger studios on April 24.

The Coast to Coast tour of the New York Philharmonic Orchestra is more than half completed.

Florence McManus entertained 200 boys and girls at a performance of "Bringing Up Father."

Elias Breeskin has toured eleven states with the Elshuco Trio.

Gatti-Casazza predicts that Caruso will resume his post at the Metropolitan next season.

Andre Polah will sail for Europe in a few days, returning to America in October.

J. Lawrence Erb has resigned as director of the School of Music and organist at the Illinois University.

About 600 supervisors and teachers of music in the public schools attended the convention held in Boston.

Arthur P. Schmidt, the music publisher, is dead.

Agide Jacchia was given a rousing reception at the opening of the "Pop" concerts in Boston.

The first State convention of the Pennsylvania Council of the N. A. O. will be held in Lancaster June 7.

Walter Greene will make another Western tour in January and February.

Reed Miller appeared on the screen last week in Town Hall in talking moving pictures.

Sergei Klibansky will teach at the Cornish School of Music in Seattle this summer.

Nicolas De Lipsky is creating some new ballet settings for use when Pavlova returns here in the fall.

Within two weeks after the announcement of Elly Ney's coming to America eighteen engagements were booked for her.

Maurice Dumesnil will concertize in North America next season.

Lilli Lehmann, now seventy-five years old, is still teaching.

Edwin Franko Goldman has written four new band works, all of which will be heard at the summer concerts to be held on the Green at Columbia University.

Leopold Auer's new book, "Violin Playing as I Teach It," is a valuable addition to violin literature.

The Chevy Chase School at Washington, D. C., will establish a summer course under McCall Lanham.

An opera of Greenlanders was successfully produced in Copenhagen.

Pupils of Agnes Reifsnnyder presented "The Feast of the Little Lanterns," a Chinese operetta.

New York musicians won all four of the prizes offered by the National Federation of Music Clubs.

Edith De Lys is suing Allen & Fabiani, Inc., for \$21,590.

Bodanzky was given an ovation at the final concert of the National Symphony Orchestra.

C. Mortimer Wiske presented many excellent artists at the recent Newark Festival.

G. N.

FAMOUS PIANISTS TEACHING AT BUSH CONSERVATORY, CHICAGO



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Edgar A. Brazelton

Dirk Foch Triumphs with the St. Louis Symphony

St. Louis, Mo., March 19, 1921.—One of the most sensational orchestral concerts heard in St. Louis in many years was that directed yesterday by Dirk Foch, the last of three guest conductors of the St. Louis Symphony Orchestra. Rudolph Ganz, the first of the trio who has led the St. Louis musicians since the death of Max Zach, came with his fame as a great pianist, gave a great concert and received a great ovation. Theodore Spiering, a native of this city, returned to a host of friends and gave a memorable reading of Brahms' first symphony.

Mr. Foch stirred his audience to a high pitch of enthusiasm, and at the end of the third movement of Tschaikowsky's "Pathetic" symphony and after the "Tannhäuser" overture he was greeted with shouts of approval. The Tschaikowsky number was the center of his program, and he played it as though it were the utter preachment of despair.

"Foch's debut as a guest conductor," says Richard L. Stokes of the Post-Dispatch, "was attended by such titanic convulsions of sound, such shattering explosions, such floods of white hot lava and showers of tonal boulders as threatened to blow away the crater of the orchestra. But if this is music, Mozart and Schubert never wrote, and the orchestra should be replaced by a battery of field pieces from Jefferson Barracks. His reading of the 'Pathetic' symphony—even if it seemed to some of us to have less pathos

than violence—was still an interpretation, not a mere recitation of notes. In many respects it became fresh and new. Fondly the director mined from out the mass and brought into notice many of those lovely inner voices that are usually overlooked." Ernest E. Colvin in the Star said: "Mr. Foch was more than the conventional magnetic conductor. He not only inspired his orchestra but he subtly aroused in his listeners such emotions as though they were making the music and as though the melodies and the harmonies were the outpouring of their own souls." Harry R. Burke of the Times said: "His reading of the Tschaikowsky symphony is notable for an exquisite beauty both in the lacy singing of the string choirs and the delicate embellishment of the woodwinds." E. E. C.

Ovations for Flonzaley Quartet in Europe

The following cablegram, in itself an announcement of the safe arrival of the Flonzaley Quartet, has been received from Charles Kiesgen, the Paris manager who each year presents the quartet in a series of European engagements:

First Flonzaley appearance Philharmonic Society, Paris, exceptional success. Quartet wins ovation after ovation from large, distinguished audience, including all musical elite.

For next season, their eighteenth in this country, these four musicians have enlisted the distinguished collaboration of Ossip Gabrilowitsch for the second concert of the New York series. The Cesar Franck quintet has been chosen for this occasion.

One of the few

artists who have come to us from foreign shores in recent years who have won a place in the front ranks of reigning musical favorites and who give promise of staying there.

One of many

criticisms that reflect the enthusiastic endorsement of the principal music reviewers in the country: "New violinists have been unusually plentiful this season, but of those that have come here either this year or last, none has revealed such unmistakable talent nor given so clear an intimation of fitness for the concert stage as did Mr. Vasa Prihoda in his recital yesterday. Not only has Mr. Prihoda ample, even conspicuous skill, he possesses also that much misunderstood quality of artistic temperament."—*Boston Transcript*, March 4, 1921.

One of a thousand:

"He demonstrated that he is about one in a thousand even among that swarm of fiddlers who have come to American shores in the past five years. He was a great surprise and a joy."—*Cleveland News*, February 15, 1921.



Prihoda's Next Tour:

October and November

IN THE EAST

December

IN THE SOUTH

January to February 15

IN THE MIDDLE WEST

February 15 to March 15

ON THE PACIFIC COAST

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Huss Pupils in Fine Recital

It was a most interesting program and one which was presented in a thoroughly artistic manner which some of the intermediate and advanced pupils of Mr. and Mrs. Henry Holden Huss gave at Rumford Hall, New York, on the evening of Saturday, April 23. One of the special features of the program was the rendition of the second and third movements of the Bach D minor concerto for three pianos. Such a fine sense of rhythm, precise attacks, and excellent ensemble were noticed in the rendition of this number that it was evident that there had been careful preparation on the part of Alice McClure, Grace Berman and Sylvia Nelson. Special mention should be made of the musicianship displayed by Grace Berman, a young girl of fourteen years, who was heard in the first movement of the Mozart concerto in D minor, a Chopin nocturne and the etude on the black keys in G flat. She is an exceptionally gifted pianist, and undoubtedly will win recognition in the musical world. Mr. Huss added no little to the enjoyment of the Mozart number by playing the orchestral accompaniment on a second piano.

Vernice Nicholson also was heard in a selection by Mozart—the finale of the sonata in F. Her technic was excellent and she showed interpretative ability. Lilian Loewe presented the first movement of a Beethoven sonata with virility and the proper tone coloring. Sylvia Nelson pleased greatly with the fine interpretation she gave to several Chopin selections, two of which were preludes (G minor and A major) in the Huss transcription. Georgette Bushman proved to have a beautiful soprano voice which she used with considerable taste. Accompanied by Miss McClure, she was heard in three selections of different type. The Debussy arabesque in E was played with rare delicacy and poetic feeling by Ethel Thompson, and charmingly delivered was Eileen Van Orden's rendition of the Beethoven rondo in G. The program closed with a musicianly and brilliant performance of the first movement of the Grieg concerto in A minor by Alice McClure, with orchestral accompaniment on a second piano by Mr. Huss.

Hans Hess Delights Rockford Audience

Rockford, Ill., April 14, 1921.—One of the most successful concerts ever given at Rockford College was that which Hans Hess, the cellist, presented on Monday evening, April 11, at the college chapel. Mr. Hess is a great favorite here and this was his fifth appearance. A large audience which crowded the chapel listened most attentively and waxed unusually enthusiastic after each selection, according to the cellist a warm reception. Encores were constantly insisted upon, which Mr. Hess graciously granted. After the recital Mrs. Grant-Short, director of music of the college, held a reception at her studio in honor of Mr. Hess, who was greeted by his many Rockford friends and admirers. C.

Nicolay Reengaged for Chicago Opera

Constantin Nicolay, who has been basso with the Chicago Opera Association since its inception, was reengaged only last week with an increase in salary, which the management concluded was a just reward for his excellent work. Mr. Nicolay will appear on May 28 in New York in a song recital at Aeolian Hall which will be devoted entirely to Greek songs. A professor of rhetoric at the University of Athens, Mr. Nicolay will devote half of his program to addressing his compatriots, the second half being given up to songs. The experiment should prove interesting if nothing else, especially to those conversant with the Hellenic language.

Dambois to Return to America in 1922

According to reports, Maurice Dambois, the Belgian cellist, is causing a sensation in Europe. Mr. Dambois will return to this country next January, under the management of the Universal Concert Bureau, Inc., and will open his concert season with the Cincinnati Orchestra on the 16th of that month.

Breeskin's Season Very Satisfactory

Elias Breeskin has just returned from the West, where he filled a number of successful engagements with the Elshuco Trio. Mr. Breeskin's season has been quite a satisfactory one, for besides many solo engagements he has toured eleven states with the Elshuco Trio.

MANA-ZUCCA PRIZE

Mana-Zucca, founder and president of the society of American Music Optimists, personally offers a prize of \$500 for the best quintet (piano and strings) by an American composer.

The Contest Will Close November 1, 1921

Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 4 West 130th Street, New York City.

The judges will be Josef Stranaky, Henry Hadley, Hans Letz, Bernard Sinshemer, Herman Spielter, Roberto Moranzoni and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

For all further information regarding the contest

Address the secretary **QUINTET CONTEST**

4 West 130th Street - - - New York City

EASTERN MUSIC SUPERVISORS HOLD CONVENTION IN BOSTON

Six Hundred Supervisors and Teachers Attend Three-Day Conference—Interesting Speeches, Papers and Musical Programs
—Delegates Visit Hub City's Schools

Boston, Mass., May 9, 1921.—About six hundred supervisors and teachers of music in the public schools from the Eastern section of the country came to Boston last week for their annual three day convention, Wednesday, Thursday and Friday, May 4-6, at the Hotel Brunswick and Huntington Hall. After a meeting of the executive board at the Hotel Brunswick, Wednesday morning, many groups were formed to visit thirteen Boston schools for the purpose of observing methods of instruction. The tour was arranged by John A. O'Shea, energetic director of music in the schools of this city. The formal opening of the conference took place Wednesday afternoon at Huntington Hall. After the delegates had sung the "Star Spangled Banner" under the direction of Albert Edmund Brown, of Lowell, Supt. Frank V. Thompson, of the Boston public schools, delivered an address of welcome in which he paid splendid tribute to the important place of music in education. Turning to the ex-president, he said: "What we need is more Browns. It is well enough to teach music to children, but when you have a man who can go in among the men and not only make them sing, but make them want to sing, then your musical education is safe." Mr. Thompson was followed by John A. O'Shea, who spoke as follows:

MR. O'SHEA'S ADDRESS OF WELCOME.

"On behalf of the Music Department of the Boston Public Schools, I am very pleased and honored to extend to you a cordial welcome to our city. I assure you we shall leave no stone unturned to make your visit a pleasant one, and without being presumptuous I venture to hope that it shall not be wholly without profit, to guest as well as to host.

"In extending you this welcome, I have performed the main duty that was assigned to me by our president. I cannot, however, allow this opportunity to pass without impressing upon the younger supervisors of music the imperative necessity of constantly extending the scope of their own musical education.

"It is true that a thorough grasp of advanced harmony and counterpoint is not exactly indispensable for the teaching of music in the primary grades. Nevertheless, it will not be denied that a broader musicianship in the teacher will inevitably be reflected in a keener appreciation of music by his pupils, even of the earlier grades. I think it is a matter of common observation that even the immature mind of the child sooner or later comes to sense the difference between the inadequately equipped music teacher and the one of broadly developed power and training.

"There is all the more necessity for this if music is to take its true place in our public school curriculum. Unfortunately, music in our American schools has long been

held in bondage by a vicious and illogical theory which valued any subject in proportion to its productiveness in terms of the almighty dollar.

"Now, the only way to overcome this blind prejudice and to raise music to that high plane to which it is undeniably entitled to occupy is to aim at a cultural training and development of our public school music supervisors which will command for them a respect fully the equal of that which is ungrudgingly and very properly accorded to our great educators in the other arts and sciences.

"Nothing is more certainly calculated to keep music from its high estate than a superficial and fragmentary education of the public school music supervisor.

"I am confident that our music supervisors have the capacity and talent to rise to constantly ascending levels of excellence, and what is more, intimately acquainted as I am with so many of them, I am equally confident that they will never be satisfied with less than the highest measure of achievement within their powers."

GEORGE H. GARTLAN'S SPEECH.

The keynote of the convention was struck by George H. Gartlan, of New York, the able president of the conference, in an eloquent address on "What the Conference Represents in Education." Mr. Gartlan said:

"The fourth annual convention of the Eastern Music Supervisors' Conference finds us entering upon a period of progress and prosperity. It is important that we devote a few minutes' consideration to our future policy and the purpose for which we have entered this great work of education. We have banded together in a common cause—that cause is music.

"The biggest, the most effective, the most irresistible force in education is that tremendous accumulation of power which comes through repetition. It is acquiring this habit of practice through repetition which makes for efficiency. In the teaching of music we strive to offset the evils of destructive habit and to cultivate those which will raise us above the commonplace. We are ordained for this service, and must devote our efforts to the accomplishments of such a purpose.

"To do music is a matter of habit formation. To create music requires a development of imagination. The teacher must control and direct, not only this habit of practice, but the enlargement of the imaginative elements in mental training. Electricity uncontrolled is an agent of destruction—controlled, it lights the universe.

"It is not always the easy thing to understand how the habit of practice can apply to thought and feeling, as well as actual deeds performed. The untutored person who has not formed the habit of practice in thought demands constant variety in all things. Consistent and developed thought is tiresome. This restless, roving spirit is the rea-

son for maintaining the so-called popular music. It is enjoyed today; tomorrow it must make room for another of its kind. In what contradistinction is the music of Handel, Haydn, Beethoven, Chopin, Wagner, etc. Such music is more beautiful the hundredth time we hear it than the first because it possesses the quality of everlastingness, and if our teaching is to endure it must be endowed with like quality.

"What then do we represent in education? Is it only that we feel that music is an important part of the cultural inheritance of every child, or is it that we believe music to be that binding force which links us with the spiritual element so necessary to make the physical life worth while.

"There is no more beautiful conception of music than that which deals with the training of the child mind. If we enter this service with undeveloped notions as to the function of teaching, we shall emerge nowhere. Great accomplishments are consecrated at the altar of progress; not at the shrine of desire.

"If we desire this conference to endure we must not only declare freely what we represent in education, but how we propose to carry out the principles for which we stand. First: We must recognize that music is more than a mechanical accomplishment of method. We must approach the subject from the cultural rather than the technical side. The overcrowding of school curriculums, together with our insistence that a technical knowledge must take precedence over culture has done more harm to the teaching of music than any other element. Second: Supervisors must realize that the most powerful agent for success is the sympathetic cooperation with the class teacher, who after all assumes the great burden. It is our duty to discover, first, the difficulties under which the teachers are laboring and the great problems which they have to face, and then to suggest to them the ways and means by which they might accomplish those things which we desire children to learn.

"The days of specialization in school work are passing. Music, drawing, physical training, etc., are not considered today as special subjects, but they are part of the regular curriculum, properly articulated and coordinated with the general subjects. They are only taught by people who are specially trained in our particular branch, so that technical efficiency may be at the service of each school department.

"Psychology is just as important a part of the music supervisor's training as the study of theory, and it might be well to add that a superficial knowledge of psychology is by no means recognized as sufficient. More progress has been made because music teachers learned how to teach, rather than because they were perfectly equipped in the theoretical knowledge of the subject.

"Our conference must go on record as standing solidly behind those educational movements which are enflaming the country today with the desire to show progressive action as well as thought. We can no longer remain an individual group of music teachers selfishly guarding the interests of our subject, but we must recognize that cooperation with the big movements in education are what

(Continued on page 44.)

JOHN POWELL,

recognized abroad as one of America's most brilliant composers as well as a pianist of the highest attainments, witnessed a personal triumph in the reception of his *Negro Rhapsody* which was presented on the European tour of the New York Symphony.

LONDON

The composer of this intelligent piece of musical construction has gone to Dixie Land for his themes and also for some of his orchestral effects. But he has not worked without full appreciation of Liszt's artfulness or of the piquancy of "wrong notes" à la Stravinsky. And he has remained very serious with it all. The composer himself played the concerted piano part and was much applauded.—*Daily Mail*.

PARIS

The *Rhapsodie Nègre* greatly interested the audience. Mr. Powell was his own interpreter at the piano. The sonority of his touch is ravishing and one feels that his technic is a thing of ease. Many charming passages prove to what use Mr. Powell has been able to apply these naive and at times mournful expressions of the negro race. May he continue to produce that which henceforth we have a right to expect of him.—*Le Monde Musical*.

ROME

But the one especially attractive number was the *Negro Rhapsody* by John Powell, not alone because it was an American composition, but because the composer, himself, the well-known virtuoso, was at the piano. And in truth, both the value of the composition and the ability of the pianist were immediately recognized and warmly acclaimed by the attentive public. The *Rhapsody*, rich in themes and rhythms original to the state of Virginia, develops with much spirit and spontaneous imagination, which, however, never overpowers the piano

but maintains a balance of parts not often found in works of this kind, and therefore all the more admirable. Mr. Powell was the subject of the most cordial and friendly manifestation of sympathy and enthusiasm from a public from this moment on ardent admirers of the artist.—*Il Messaggero*.

MILAN

The pianist-composer, John Powell, obtained an ovation for his exuberant *Negro Rhapsody*, so full of movement and light and played with phenomenal virtuosity, marvelous technic and much spirit.—*L'Epoca*.



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STEINWAY PIANO

ILLINOIS MUSIC TEACHERS CONVENE IN SPRINGFIELD

Smaller Attendance and Less Enthusiasm a Detriment to
Otherwise Successful Meetings—Fine Programs
Offered—Convention Notes

Springfield, Ill., May 3, 1921.—Last year the Illinois Music Teachers' Association held its annual convention at Springfield, where it proved a tremendous success and one of the biggest in the history of the Association. They were immediately invited to return again this year on a larger guarantee with the promise of programs and artists of the same high standard as last year. It would seem, however, that they have "killed the goose that lays the golden eggs," judging from the success of this convention, which was not up to that of 1920. There was not the same enthusiasm, the same interest manifested and dissension was noticeable on both sides. There were, however, a number of Chicago's most prominent artists heard and the Civic Orchestra of Chicago under Frederick Stock's able direction. Believing that many more teachers would be able to attend if the convention were held during vacation week, it was opened a week earlier than has been the usual custom, beginning Thursday afternoon, April 28, and closing Sunday afternoon, May 1. All musical programs were presented in the vast State Arsenal, which although having splendid acoustics, proved the best place for the orchestral and choral concerts, but a poor selection when it came to the more intimate programs, as much was lost in the vast resources of the hall.

Springfield, however, should be taken to task for its seeming lack of appreciation of such a wonderful organization as the Civic Orchestra, which should be the pride of Illinois. Perhaps Springfield did not realize the vast importance and value of such an orchestra, but undoubtedly after having heard its splendid performance of the two opening concerts, will now sit up and take notice. For the occasion, Frederick Stock, who conducted both the afternoon and evening concerts, had arranged tasteful, interesting and delightful programs. In the afternoon they played the march from Moszkowski's "Boabdil," Rossini's "William

Tell" overture, Bruch's "Loreley" prelude, Godard's "Adagio Pathétique," the ballet music from Massenet's "Le Cid," Svendsen's "Carnival in Paris," Saint-Saëns' prelude to "The Deluge," Jarnfelt's "Berceuse," Bolzoni's "Minuetto" and Elgar's "Pomp and Circumstance" march. All of these were admirably set forth, gleaming with the enthusiasm, pride and vigor of both conductor and players. Conductor Stock has his forces well in hand and they reverentially follow his beat to the minutest detail.

A more pretentious and taxing program was offered at the evening's concert, including Halvorsen's "March of the Boyards," Dvorak's "New World" symphony, Grieg's "Sigurd Jorsalfar" suite, Saint-Saëns' symphonic poem, "Dance Macabre," Massenet's "Under the Linden Tree," Lacombe's "A Spring Morning Serenade" and Strauss' "Wine, Woman and Song" waltz. Splendid readings of these were set forth—interpretations which not only delighted, but also amazed, and Springfield made up for its lack of interest before the close of this program. The Dvorak symphony was the big number of the evening and Conductor Stock led the Civic Orchestra through its entirety with startling results. The orchestra members were on edge and gave their best, winning the hearty approval of all present.

ILLINOIS COMPOSERS' PROGRAM, FRIDAY.

With the exception of one group of songs, Friday afternoon's program was devoted to Illinois' composers. Two Edward Collins' waltzes, two Phyllis Fergus numbers, Leo Sowerby's "The Irish Washerwoman," Th. Otterstrom's "Travel On," Sturkow-Ryder's "Imps" and John Alden Carpenter's "Impromptu," "Tango American" and "Polonaise Americaine" were excellently done by Ruth Bradley, pianist. Herbert Gould, basso, was the odd member, offering for his second group a Russian folk song and numbers by Malloy and O'Hara. These met with hearty enthusiasm, however, as well as Lulu Jones Downing's "I Love My Jean," Marx Oberndorfer's "Your name" and J. Lewis Browne's "Longing" and "Down from the North an Iceberg Came." Clarence Mayer, well known in Springfield, played the accompaniments for five of his songs, sung by Helen Brown Read, soprano. The songs—"To a Waterlily," "De Ole Gray Owl," "The Spendthrift," "Bend Low, Dusky Night"

and "April"—were well received by the listeners. Phyllis Fergus closed the program with a group of story poems, to her own musical settings, which she charmingly delivered.

PROMINENT CHICAGOANS ON FRIDAY EVENING PROGRAM.

Probably the best program of the week was the one furnished by some of the most prominent Chicagoans—Marie Sidenius Zendt, Henriot Levy, Richard Czerwonky. Although somewhat too lengthy, this concert reached a high standard and will linger long in the memory of those present for its excellence. With his customary artistry, technical finish and mastery, Henriot Levy rendered the Mendelssohn "Variations" and the Schumann "Carnival." Exceptional interpretations were given his Chopin group, including a nocturne, B minor mazurka, A flat major valse and two etudes. Not less excellent was Mr. Levy's last group, which comprised Saar's rhapsodie, his own F major etude and Liszt's "Murmurs in the Wood" and F minor etude. His was success distinct and well deserved and encores were numerous. Mr. Levy is indeed one of the finest pianists in these surroundings and occupies an enviable place in the pianistic world.

Lovely to look upon, Mrs. Zendt not only charmed the eye but also the ear as well, and from the beginning sang her way into the hearts of Springfield music-lovers, winning a host of admirers and friends who were wont to let her go, and after every group she was compelled to add extra numbers. Mrs. Zendt's lovely soprano rang clear and true in Buononcini's "Per la Gloria" and Mozart's "Alleluia," which gave full sway to the power and excellent range of her powerful organ. Dunn's "Under the Greenwood Tree," Del Riego's "Homing" and LaForge's "Song of the Open" were beautifully done by the charming artist, who scored heavily with her delighted listeners. Mrs. Zendt proved a great favorite in Springfield and was feted everywhere.

Richard Czerwonky played two groups of violin solos—including the Beethoven romance in G, his own arrangement of the Scarlatti and Haydn's allegro and his own "Carnival of Life" and later a group of Zsolt, Grasse, D'Ambrosio and Paganini selections—with his usual artistry, and he, too, shared in the success of the night. A special word of praise is due Sanford Schlusel, who furnished exceptionally fine accompaniments for Mrs. Zendt and Mr. Czerwonky, and came in for a good share of the evening's honors.

SATURDAY AFTERNOON, APRIL 30.

Variety was the keynote of the Saturday afternoon program, in which Marie Woodman Tufts, contralto; Margaret Farr, pianist; Rollin Pease, bass-baritone, and Ebba Frederickson, violinist, participated. Miss Farr, a young and gifted pianist whose training has been under Walter Spry's efficient guidance, set forth some excellent piano playing in the opening group—Chopin's scherzo from sonata, op. 35; impromptu and C sharp minor etude. This writer has often heard Miss Farr play and there is always noticeable upon each new hearing added accomplishments, until today Miss Farr has reached a high rung in the ladder which leads to success. She should go far; she has much in her favor. Also beautifully rendered were Grainger's "Gay, But Wistful," Huss' "Sans Souci" and Dohnany's C major rhapsody. Possessed of admirable technical facilities, musicianship, intelligence and individuality of style, Miss Farr delivers interpretations of excellent order and pleases her listeners, who on this occasion accorded her a warm approval. Mr. Spry can be proud of this fine exponent, who will do him considerable credit as she continues in the profession.

A newcomer, Mary Woodman Tufts, with a magnificent contralto voice of unusual quality, won instant success through the sheer beauty of her voice and song. Contraltos of such brilliant type as Mrs. Tufts are few and far between, and it is a joy to listen to such admirable singing as she accomplishes. Rachmaninoff's "O Thou Bellow Harvest Field," Elgar's "Where Corals Lie," Gretchaninoff's "Over the Steppes," Salter's "Death, Let Me in," "The Cry of Rachel," Logan's "Pale Moon" and "Lift Up Thine Eyes" gave ample opportunity to disclose the versatility of this artist, who sings with splendid finish and style, intelligence and a thorough understanding of the text. Mrs. Tufts' recent Chicago recital proved a huge success, and she scored heavily with press and public alike. This occasion proved likewise, as the listeners were afforded a rare treat.

Rollin Pease, bass-baritone, sang a group of American compositions and one by Illinois composers to good advantage. The other soloist of the afternoon was Ebba Frederickson, violinist and student of Richard Czerwonky. In Svendsen's "Romance," Czerwonky's minuet in E, Vieuxtemps' rondino, the young violinist revealed exceptional gifts, a lovely tone and splendid delivery. She was well liked and responded to an encore. Sanford Schlusel officiated as accompanist for both singers and violinist.

SATURDAY EVENING.

There was little of interest on Saturday evening's program. It was opened by Carrie Emerich, pianist, whose numbers nor interpretation were of great interest. Following this the Bloomington Chamber of Commerce Glee Club, A. H. Bergen, director, sang some excellent Dudley Buck numbers and later selections by Bergen, Clough-Leigher, Foster and Ward-Stephens. A certain lack of smoothness marred the club's otherwise good singing. A group of Leo Sowerby's songs—"Dream River," "A Robin in the Rain," "Night" and "The Storm"—although beautifully sung by Florence Lang, soprano, made but little impression. They are extremely ultra-modern and numbers one must hear more than once to form an opinion as to



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"Technique and fingering, all the things that go to make wonderful the artistry of a genius were forgotten in the exquisiteness of the deep and thrilling tone that poured forth from his instrument. Not only does Hans Hess awe the musician, but he has the greater power of thrilling those who know nothing of music except the love for it in their heart. He has a soul beneath the technique."—ROCKFORD REPUBLIC, April 12.

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their merit. Miss Lang is the possessor of a luscious soprano of velvety quality, which she uses with consummate skill and art, and everyone wished she could have been heard in more grateful numbers. Mr. Sowerby played the accompaniments for his songs as well as rendering a group of his older piano compositions. Besides conducting the Glee Club, Mr. Bergen sang a group of his own numbers, pleasing his auditors.

JUNIOR FESTIVAL CHORUS AND MARGARET WEILAND.

With the Sunday afternoon program the 1921 convention came to a close. The Springfield Junior Festival Chorus, Osbourne McConathy, conducting, sang numbers by Ward, Gounod, Handel, Wagner, Schubert, Sullivan and Johnstone, and the 1,000 children's voices filled the armory. Between the two choral groups, Margaret Weiland, pianist, scored heavily in Arensky's "Pres de la Mer," Albeniz's "Seguidilla," DuBois' "The Bees" and the Tchaikowsky-Liszt "Eugene Onegin" polonaise, in all of which she did brilliant work despite the fact that she was working against difficulties, the 1,000 children all around her chattering continually throughout the numbers. She came out of the ordeal with flying colors, which is a great credit to Miss Weiland, as such trying circumstances would have daunted many a more mature artist. Her performance could not have been improved upon, as far as she was concerned, and the listeners were highly enthusiastic. Miss Weiland is one of M. Jennette Loudon's best exponents and should make a name for herself in the pianistic field.

STANDARDIZATION TOUCHED UPON AND RESEARCH WORK CONTINUED.

The chief item of interest during the business sessions was that on "standardization." Last year there was a committee appointed, with Mary Wood Chase as chairman, to delve more deeply into this matter during the ensuing year and report on it at this year's meeting. Miss Chase made her report, which showed that she as well as her committeemen had made a thorough research into the matter, and, although no definite plan has as yet been reached, it is getting nearer completion. As it is such a vast and difficult subject, the same committee was continued until next year, and with such a thorough and energetic worker as Miss Chase at its head, it is bound to arrive at an understanding. Jennette Loudon gave several illuminating remarks on the subject of standardization and the difficulties met

with in the different schools. There were also papers by Nellie J. Smith on "Coordinating Mind and Music in the Child," a talk on "The Scientific Measurement of the Singing Voice," by Max Schoen, on Friday morning.

OFFICERS ELECTED.

At the annual business meeting on Saturday morning the following officers were elected: George Nelson Holt, president; Bessie Louise Smith, vice-president; Herbert O. Merry, reelected secretary-treasurer, and Arne Oldberg made chairman of the program committee. J. Lawrence Erb held his annual discussion on "Music Credits in the High Schools" on Saturday morning also. There were fewer papers this year than usual, but the visiting delegates were also few in number.

CONVENTION NOTES.

The local committees, of which R. Albert Guest was general chairman, were active and most gracious to visitors. Mrs. George Keys, president, and Elberta Smith, secretary, of the Amateur Musical Club, which brings all the leading musical attractions to Springfield, were especially charming and cordial to visitors, and entertained several of the artists.

There was a reception at Governor Small's mansion for the visitors Thursday following the afternoon concert, when a good time was had by all, including the Civic Orchestra members.

JEANNETTE COX.

A Clever Piano Arrangement of a Popular Tune

Mana-Zucca, the industrious, talented and prolific American composer, whose inspiration seems inexhaustible, and whose work is known to every music lover, is no less patriotic than she is brilliant. That she has already proven by her production of original war songs and of paraphrases upon the songs of our people, old popular favorites that have become classic by long usage, and are recognized to be the nucleus of the American folk song.

Folk song is a curious phrase and one that has given rise to many a heated argument. For there are those who insist that no song is a folk song which was penned by a known and recognized composer; that folk songs must arise after some mysterious fashion direct from the people. And there are others who consider every song to be a properly accepted and accredited folk song which has proven its hold on the people and its lasting quality.

This latter quality is one that can only be determined after the passage of years, and no man can predict the fate of any work of man. For the things that all the world believes will last the longest are often the most ephemeral—and the little, neglected things sometimes endure through the generations, gaining with every passing year a more secure hold on the hearts and minds of the people.

Thus no one will care or dare to predict the popular "Over There" will turn out to be a real folk song—like "Dixie" for instance—which will be sung with the same fervor in fifty years as it was during the world war. However that may be, "Over There" is certainly so well known that it may properly serve as the subject of a paraphrase to be used by a classical American composer, just as the great composers of Europe have used folk songs for their most popular rhapsodies.

No American composer is more fitted by technic and talent for this delicate task than Mana-Zucca, and she it is who has accomplished it, with such skill, such brilliant handling of the well known theme, and such humor, that not only every lover of "Over There," but every music lover will welcome it as a real addition to the literature of American music.

This brilliant paraphrase takes the shape of a short piano solo, difficult enough to interest the concert artist, yet not so difficult as to be beyond the ability of the average player. It opens with the tune of "Over There" played by the right hand alone, unaccompanied. Then the left hand enters with the same melody, supported by a florid counterpoint, in imitation of the melodic phrase, in the right hand. This is gradually worked up, with chromatic counter-melodies, until it reaches a stirring climax where the tune of "Johnny Get Your Gun" is heard weaving its way through the maze

of sound and building up to a repetition of the first melody supported by crashing chords. This carries on to the final long climax and brings the whole to a triumphal close.

Apart from its significance as folk's-music this is a fine composition worthy of this distinguished American composer. That it will become a popular concert number can hardly be doubted, and that it will win public approval wherever it is played is sure. It is a piece that will live, and were Mana-Zucca not already recognized as an important factor in American composition, this work would suffice to bring her this recognition.

Hans Hess Being Booked for Next Season

Most of the cities in which Hans Hess has appeared this season are asking for return dates next year. Mr. Hess makes his own bookings, and requests from all over the country for his recitals next season are being received now. His tour will take him as far west as the coast. His programs are so well arranged that they have aroused the greatest interest not only among the managers but also among the musical clubs throughout the country as well. He is also in demand as soloist with many of the choral societies, an unusual feature for an instrumentalist. Mr. Hess is a favorite artist before the public today and perhaps one of the very few if not the only American cellist who can truly boast that he is a box office attraction, for this has been fully demonstrated by the capacity houses before he has played during the present season. The following are among his engagements this season which will attest to the popularity of his recitals: Indianapolis, (Ind.), Maywood (Ill.), Chicago, Jan. 18 and 25; Milwaukee (Wis.), Morgan Park, February 26; re-engagement, Morgan Park, March 12; Hiram College, Hiram (Ohio); Rockford College, Rockford (Ill.); New York, Aeolian Hall; Detroit (Mich.), Chicago, April 23; Terre Haute (Ind.), Charleston (Ill.), Rock Island (Ill.).

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MAY PETERSON SELECTED AS SOLOIST TO TOUR EUROPE WITH HARVARD GLEE CLUB

On the golden brow of May Peterson, the popular opera and concert star of the Metropolitan Opera Company, has been bestowed the honor of being selected from the long list of American singers as the soloist with the Harvard Glee Club for its coming tour of England, France and Italy on the invitation of the French and Italian governments. This will be the first time that any American



H. Tarr Photo

MAY PETERSON,
Soprano of the Metropolitan Opera Company.

choral club or singing organization has ever made a European tour. When the New York Symphony Orchestra, the first American organization of its kind to tour Europe, made the trip last summer, Albert Spalding, the American violinist, was chosen to make the tour to represent one of the best America has to offer in instrumentalists, and it is a significant fact that May Peterson should have been chosen from all the long list of American sing-

ers as one of the greatest and most popular of the American concert artists for similar honors this summer.

The first concert will be given in Paris on June 24 where Miss Peterson was formerly prima donna of the Opéra-Comique. This will be her first appearance in the Parisian capital since the outbreak of the war. Other cities to be included in the tour will be Louvain, Brussels, Antwerp, Ostend, Strassbourg, Geneva, Venice, Nice, Marseilles, London and other musical centers where Miss Peterson formerly appeared in opera before returning home to become a member of the Metropolitan Opera Company, of which organization she has been a member for the past four years.

The Glee Club will be composed of sixty Harvard students, under the direction of Dr. Archibald Davidson. They will sail on June 11 on the steamship La France.

Mirovitch Captivates Chicago and Baltimore

Giving his debut recital in Chicago on April 11 in Kimball Hall, Alfred Mirovitch, the Russian pianist-composer, scored one of the most impressive successes ever accorded an artist in that city. The press was unanimous in acclaiming him one of the very finest interpretative artists of the piano, and F. Wight Neumann, under whose local direction the recital was presented, immediately engaged him for next season.

Of his playing, Herman Devries, in the Evening American, stated: "In my opinion, Mr. Mirovitch's performance of the Chopin nocturne and the Chopin etude are of sufficient artistic value to place him among the very finest interpretative artists of the piano;" while the critic of the Daily Journal wrote: "His Chopin playing was entirely admirable, exceptional technically and with delicate, warm imagination."

Mr. Mirovitch repeated his emphatic success of Chicago in Baltimore on April 14 at a recital in the Lyric Theater. Of this appearance, F. W. S., in the Sun, made this comment: "Aside from facile technic, Mr. Mirovitch showed great delicacy, sentiment and poetic temperament, which made his playing a delight, his interpretations of Chopin being especially fine."

Mr. Mirovitch will give his third and last New York recital of the season on May 13 in Carnegie Hall, following his Boston debut in Symphony Hall on April 24. On May 20 he goes to Ogdensburg, N. Y., for a return engagement.

Engagements Booking Here for Casella

Alfredo Casella, the Italian apostle of modernism who is to tour this country next season, has been engaged for three appearances with the Philadelphia Orchestra, two in Philadelphia, October 28-29, and one in New York, November 1. He will be heard in one of his concerted orchestral

works, but he is not necessarily confined to his own compositions. Casella possesses versatility as a pianist, and is recognized abroad as a brilliant artist. Among his many contributions to music literature, Casella has completed three pieces for pianola, in which he has added complications of execution such as the pianola demands, and in which he employs every possibility of the instrument. These unique



ALFREDO CASELLA,

Pianist, who will tour America next season.

compositions have been published by the Aeolian Company of London. His critical and technical editions of the Beethoven sonatas (Ricordi, Milan) as well as his revisions of the preludes, waltzes and nocturnes of Chopin (Orpheus, Paris) are also works of much interest.

Hurlbut Sings in Philadelphia

Harold Hurlbut appeared in concert, April 30, before the New Hope Artist Colony, in Philadelphia, and was given a rousing reception. He sang songs in English, French, Italian and German, winning especially in three Chinese songs by Gena Branscombe, the final number of this group, "Fair Is the Pine Grove," closing on a dynamic high C, a vocal feat which he performed four times during the program to the great delight of his audience. He responded to many encores and will sing a return engagement in October.

Otto H. Kahn Engages Erwin Nyredghazi

Erwin Nyredghazi, the young Hungarian pianist, played at the soirée which followed the dinner given to the Prince of Monaco at the home of Otto H. Kahn, on Sunday evening, May 1.

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—H. E. Krehbiel, *New York Tribune*.

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CHICAGO OPERA SEASON NETS \$500 PROFIT TO BALTIMORE

Money to Be Devoted to Purchase of Instruments for
School Children—Grasse Gives Organ and Violin
Recital—Local Artists on Lyric Program—
Final Baltimore Symphony Concert

Baltimore, Md., April 18, 1921.—Echoes of the Chicago Opera season here are heard in a meeting of the forty-two persons who subscribed to a guarantee fund of forty thousand dollars to bring the Opera Association here for three performances. The subscribers voted a resolution of thanks to Frederick R. Huber, managing director of the Lyric, for his successful management of the whole affair, and asked him to accept the profits of the venture—nearly \$500—as a testimonial of their esteem. Mr. Huber declined to accept the gift, and suggested that it be devoted to the purchase of instruments for the school children's orchestra. Closely associated with Mr. Huber in his campaign for the opera were three of the members of the Lyric staff: J. Albert Young, house manager; Amos Harryman, treasurer of the box office, and Edwin Grabbe, assistant treasurer. These gentlemen managed the ticket sale so skillfully that not one complaint was made nor one error found.

GRASSE GIVES ORGAN AND VIOLIN RECITAL.

A very interesting recital was given on March 17 at the Old St. Paul's Church, by Edwin Grasse, assisted by Alfred R. Willard and Thomas Ruth, under the direction of Edwin L. Turnbull. Mr. Grasse showed his fine versatility by dividing the recital between violin and organ, on both of which instruments his technic is astonishing. His playing of the violin is more finished, but scarcely more remarkable than what he accomplished with the organ, which he began to study only four years ago. Mr. Willard accompanied the first half of the program, but Mr. Grasse accompanied Mr. Ruth in the second half, in the aria "It Is Enough" from "Elijah." Mr. Ruth's first solo was "Arm, Arm, Ye Brave," from "Judas Maccabaeus."

LOCAL ARTISTS ON LYRIC PROGRAM.

The last of the Little Lyric matinee course was given on March 22 by local artists, the program being made up of republished manuscripts by local composers. The most interesting and most ambitious number was a sonata for violin and piano by George F. Boyle, played by the composer at the piano, and Frank Gittelson, violinist. Other numbers on the program were a valse fantasie for piano by Charles H. Bochau, two songs by Franz P. Bornschein, sung by a quartet of women's voices, a tone poem for violin by Alfons W. Schenuit, and a group of four choruses for women's voices—"The Silent Land," by Theodore C. Foote; "Good Bye," by Edwin Litchfield Turnbull, and fine settings of two Shakespearean songs by Eugene W. Wyatt, "Blow Blow, Thou Winter Wind" and "Under the Greenwood Tree." These were sung by the Treble Clef Club, under the direction of Eugene W. Wyatt.

FINAL BALTIMORE SYMPHONY CONCERT.

The last Baltimore Symphony Orchestra concert of the season took place April 3. An ambitious program was

chosen, and very happily executed with the exception of the horns, which took some fatal liberties with Beethoven's fifth symphony and the festival music from "Lohengrin." The soloists were Vivienne Cordero and J. C. Van Hulsteyn, violinists, who played the Bach concerto in D minor for two violins, and Roberta Glanville, soprano, all local artists. Miss Cordero is a promising pupil of Mr. Van Hulsteyn, who has been violin instructor at the Peabody Conservatory for a long time. It was a pleasure to hear Miss Glanville with orchestra; her tones are very sweet, and her voice flexible.

D. F.

RUBINSTEIN CLUB BREAKFAST

(Continued from page 33)

added to the occasion by reciting an original poem, inspired by his first glimpse of the statue.

An outstanding feature of the program was the group of songs contributed by Ellen Beach Yaw, soprano. Miss Yaw is widely known for the beauty and remarkable range of her voice. Her numbers included Aubert's "L'Eclat de Rire," Margaret Ruthven Lang's "Ghosts," and her own "The Skylark." After hearing her sing this last number it was easy to understand why she has been christened "The Skylark" out in California where she makes her home. It was a remarkably faithful reproduction of the singing of that feathered songster, and her enthusiastic audience insisted that Miss Yaw repeat at least a portion of it.

One of the features of the afternoon was to have been the singing of her own songs by Florence Golsen, the gifted blind girl, who has won much praise for her work as a composer and as a singer. A bad attack of laryngitis prevented her from singing, although she was present and played the accompaniments for her own songs which were sung by Florence Anderson Otis, soprano. Mrs. Otis did not know until shortly before her appearance on the platform that she was to sing—and songs she had never seen before, at that. She rose to the occasion gracefully, however, and gave excellent interpretations of "The Bird With a Broken Wing" and "A Message." Both singer and composer were warmly applauded by the delighted audience.

There was more than one "surprise" on the program, the second being the remarkably fine singing of Gladys St. John Smith. Accompanied by Lazar S. Weiner, she gave the "Voce di Primavera" of Strauss, showing herself to be the possessor of a remarkably fine voice and an equally fine technic. She is one of the singers who is certain to make a name for herself. Lazar Samoiloff, her teacher, deserves credit for her excellent schooling.

Others on the program were Annice Taylor, soprano, who was heard in an aria from Boito's "Mefistofele," and Gina Cook, Victoria Gilpin and Sherwood Clement, dancers. Alice M. Shaw and Roger Deming, at the piano, deserve a special word of praise for their excellent accompaniments.

General dancing in the Astor Gallery continued until six. With the annual business meeting, which is to be held May 12, the thirty-fourth season of the Rubinstein Club will come to its close—a season which has been a real success, in spite of several disappointments.

Niessen-Stone Artists in Operatic Program

The program of operatic selections arranged by Mme. Matja Niessen-Stone at Aeolian Hall on the evening of May 5 contained much that was valuable and interesting and afforded many opportunities for the effective display of a number of excellent voices which she has been training. These young artists have acquired much technical skill, they sing with the proper temperament, and evidently have a thorough artistic appreciation of the selections they study. Favorite arias, duets and a sextet from some fourteen operas were presented at this recital, and were heartily applauded by a large audience. Those participating in the program were Marie Edelle, Lillian Cutler, Viola Silverberg, Bella Mazelle, Harry Kravit, Elise Gardner, Anna Halpern, Marguerite Hussar, Geraldine Gheraty-Smith, Pauline Schneider, Zilla Simpson, Fred Setzer, Frieda Rothen, Bernard Friedman, Geraldine Smith, Emma Burkhardt and Maurice Dubnik. Elise Gardner, Frieda Rothen, and one or two other artists mentioned above, already have won for themselves considerable praise in the concert field. Alice Brady furnished excellent accompaniments for the entire program of operatic numbers.

Mildred Dilling Plays in Englewood

On April 11, Mildred Dilling, harpist, made her appearance at a musicale held under the auspices of the Woman's Club of Englewood, N. J. Miss Dilling rendered the following numbers: "Bourree," Bach-Saint-Saens; "Et Ron, Ron, Petit Patapon," "Le Bon Petit Roi d'Yvetot," French folk songs arranged by Grandjany; fantasie, Saint-Saens; song, MacDowell; "To a Water Lily," MacDowell; "Danse Orientale," Cady; impromptu-caprice, Piere; fantasie for harp and piano, Dubois. The harpist was well received and was obliged to give several encores.

Lhevinne Appearing in Mexico

Not content with an extraordinarily busy season of concerts which have taken him from coast to coast, Lhevinne accepted a series of ten concerts in Mexico and left April 4 for the land of chili con carne and Mexican drawn-work. Upon his return to New York in the middle of May, he will barely have time to take a hasty inventory of the family before leaving for the West and more concerts. Mr. Lhevinne will also hold another master class this year at the American Conservatory of Music in Chicago during June and July.

Mirovitch to Play for Governor Cox

The success scored by Alfred Mirovitch, the eminent pianist-composer, at his debut recital in Symphony Hall, Boston, last month, brought an invitation from Governor Cox of Massachusetts for him to play at a private reception in the Governor's palatial home in Boston on the evening of May 17. Mr. Mirovitch accepted this engagement.

Althouse Favors "Top o' the Morning"

Paul Althouse has sung "Top o' the Morning" on every one of his programs this year and will include it next year, too.



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EASTERN MUSIC SUPERVISORS' HOLD CONVENTION

(Continued from page 39.)

will lead us to success. Conventions of teachers founded on any other basis must surely disintegrate, because of a lack of purpose. They can be carried on for a few years on a wave of enthusiasm, but when this flame dies there is no inspirational zephyr to fan it back to life. The Eastern Music Supervisors' Conference is in embryo. We must not build upon sand, but rather sink the foundation down into the rock of practical usefulness, not forgetting the development of idealism and inspiration. For these days that we gathered together we must unite our purpose in a common cause—out of it will grow a greater love of music and a wider knowledge of it, and a unity of purpose. Let our foundation be made of the steel of truth, which even time cannot destroy. Let us plan here a great day for the conference, because it is the enduring power of this convention for which we are ambitious. The teachers of music are confronted by many problems in the course of the year. Let this convention be the common ground where new and better principles are fostered—where we may all profit by the experience of others, because after all it is the united effort that counts for most. Knowledge is great; applied knowledge is greater. We all love music because after all it is the flower of man's thoughts, and this barren world needs flowers. To quote from one of our philosophers:

Sow a thought, you reap an action,
Sow an action, you reap a habit,
Sow a habit, you reap a character,
Sow a character, you reap a destiny.

"It is the destiny of our conference for which we are ambitious."

OTHER INTERESTING PAPERS AND SPEECHES.

President Gartlan made a deep impression on his hearers and was vigorously applauded. He was followed by Dr. Augustine Rafter, assistant superintendent of schools in Boston, who disclosed an enjoyable sense of humor in his talk on "The Superintendent and the Supervisor." Ralph Baldwin, of Hartford, speaking on "The Management of Elective Courses in High Schools," stated that the conference should not be satisfied with the mere assertion of what is necessary in teaching but should go on record in favor of preparing certain courses of study that would definitely be followed, a suggestion that President Gartlan heartily approved, adding that the conference should actually prepare such courses of study and send them through the country for the benefit of supervisors of school music.

The symposium on high school subjects that followed was led by E. R. Hawley of Westfield. A short recital by the Chelsea High School String Orchestra and instrumental trio was received enthusiastically. The quartet consisted of Celia Goldman, first violin; Ruth Feinstein, second violin; Sadie Brass, viola, and Marion Frost, cellist. In the trio Ruth Feinstein was first violinist, Marion Frost was cellist and Rose Kessler, pianist. Homer E. Williams, of the De Witt Clinton High School of New York City, gave a résumé of the instrumental musical instruction in that institution.

One of the most valuable and interesting papers heard at the whole conference was that of Prof. Henry T. Moore, of Dartmouth, on "The Psychology of a Supervisor of Music Should Know." Professor Moore's fascinating talk dealt with the psychology of handling large groups of pupils, considering numerous fundamental laws of mass psychology, such as the general and special limitations of attention, and of their obligation to the technic of musical leadership. A piano recital by Robert Braun, director of the Braun School of Music of Pottsville, Pa., closed the session. The remainder of the afternoon was devoted to a rehearsal under the direction of Albert Edmund Brown of a chorus of supervisors who were to sing at the "Pop" concert on Friday evening. A concert and dance at the Hotel Brunswick was held in the evening, under the direction of Robert Sault, of Lawrence, a director of the organization. A concert program was furnished by the Chelsea High School instrumental quartet, with the assistance of Lawrence Boudette, of the Everett High School, piano, and Coburn Clark, of the Quincy Grammar School, xylophone.

THURSDAY'S SESSIONS.

Thursday's sessions began with a meeting of officers and directors at the Hotel Brunswick in the morning. This meeting was followed by visits to the suburban schools, including those of Arlington, Belmont, Brockton, Brookline, Chelsea, Malden, Milton and Winchester. In the afternoon a paper by Will Earhart, of Pittsburgh, on "Music in the Junior High School," was read by George Abbott, of Schenectady, who also led the discussion. There followed a truly remarkable demonstration by classes from the public schools of Boston, under the expert direction of Mr. O'Shea. Later in the afternoon a highly interesting speech was delivered by Sigmund Spaeth on "The Reproducing Piano as an Aid in the Teaching of Music Appreciation." Caroline Alchin spoke on "Applied Harmony" and "Modern Systems of Harmony."

An entertainment and banquet were held in the evening at the Hotel Brunswick. The speaker of honor was Leonard Lieblich, editor-in-chief of the *MUSICAL COURIER*, who delivered an illuminating address with piano illustrations on "Plagiarism" (or "unconscious assimilation") in music. Only Chopin seemed to escape Mr. Lieblich's indictment of borrowing, although were Mr. Lieblich to extend his researches to Chopin's music, the law of averages would probably yield additional evidence of "unconscious assimilation." Mr. Lieblich punctuated his interesting address with characteristic wit and the delegates gave constant evidence of their enjoyment. Presumably the moral of Mr. Lieblich's survey was that plagiarism is pardonable because everybody has done it. An interesting feature of Mr. Lieblich's presence at the conference was the fact that his father had accompanied him to Boston for the purpose of hearing his son's speech, this being the first time that the elder Lieblich had heard his son make a public address.

Entertainment at the banquet was provided by Laura Littlefield, the well known soprano, sympathetically accompanied by Mary Shaw Swain; Elsie Bishop, soprano, and Rulon Y. Robison, tenor, who was accompanied by the

Ampico—an interesting demonstration. Community singing was led by Arthur Witte and Richard Grant.

FRIDAY'S SESSIONS.

Russell Carter, of the New York State Board of Regents, opened the Friday morning session with a paper on "Credit for Applied Music." This was followed by a song recital by Ernest Hesser, accompanied by George Abbott, after which Dr. Carl Seashore spoke on "The Measurement of Musical Talent." Dr. Seashore demonstrated, with the use of Victrola records, that even music teachers were not infallible as regards detecting the finer shades of notes or determining the exact quality of pitch. He explained that by these records teachers could ascertain the musical talents of pupils and discover the latent abilities of those who have had no musical training. Prof. John Marshall, of Boston University, in an address on "The Units of Operation in Music," spoke interestingly on the simplest methods of teaching music to prospective bandmen in the army. James D. Price, of Hartford, opened the afternoon session with an illustrated talk on "Organization and Management of High School Orchestras." This was followed by round table discussions in Huntington Hall on "Music Appreciation," "Methods in Elementary Schools," "Voice Training in Elementary Schools" and "Voice Training in Classes." C. M. Tremaine, of the National Bureau for the Advancement of Music, gave a short talk on "Music Memory Contests." Frederick M. Davidson, assistant music director for Brooklyn and Queens, gave a most delightful speech on "The Adolescent Voice."

Later in the afternoon a concert of Boston school children was given in Symphony Hall under the direction of John A. O'Shea. The program included choral numbers by a well trained chorus of 1,200 children; violin pieces played by a group of fifty from the first year violin class and a fragment from Massenet's "Manon" played by 100 violin pupils. It was a significant demonstration and Mr. Gartlan, who was asked to say a few words, paid public tribute to the excellent work which Mr. O'Shea and the superintendent of schools, the school committee and the educational departments of Boston were doing, as evidenced by the various demonstrations which he had witnessed during his stay in Boston.

Most of the floor at the Symphony Hall "Pop" concert was reserved for the delegates Friday evening; and the

item of news. It is a well known fact that J. Lawrence Erb is one of the big factors of music in this country and he has accomplished more musically than any other man for the state of Illinois during the seven years spent in Urbana, and it is to be hoped that another state will not take him away and that the University of Chicago will take opportunity of such a man being disposable.

Song Recital by Ruth Bender

A very interesting song recital was given at the Oscar Saenger studios on Sunday, April 24, by a young artist pupil of Mrs. Saenger, Ruth Bender, who thus celebrated her sixteenth birthday—a unique celebration in the annals of the young girl's birthdays.

Miss Bender has a lovely high soprano voice, which is extremely flexible and expressive. She sang with much sympathy and understanding songs like Franz's "Mother, Oh, Sing Me to Rest," "Grieg's 'Solvejg's Lied,' MacDowell's 'Midsummer Lullaby' and Marion Bauer's 'Hills of Dream' and 'The Linnet Is Tuning Her Flute.'"

Her chief number, however, and the one in which she excelled, was "Una voce poco fa," from Rossini's "Barber of Seville," with all the difficult cadenzas that any operatic star uses. She sang this aria with brilliancy and charm and as much aplomb as if she had been on the stage for years. The whole recital, for every number was creditably sung, was a feat for one so young, and reflected the highest credit upon her teacher, Mrs. Saenger, as well as upon her own talent and intelligence.

The program follows: "Voi che sapete" ("Le Nozze di Figaro"), Mozart; "Batti, batti" ("Don Giovanni"), Mozart; "Dormi, dormi, bel bambino" ("La Prigione di Edinburgo"), Ricci; "My Mother Bids Me Bind My Hair," Haydn; "Faithful Johnnie," Beethoven; "Hark, Hark! the Lark," Schubert; "Mother, Oh! Sing Me to Rest," Franz; "Solvejg's Song," Grieg; "Una voce poco fa" ("Il Barbiere di Seville"), Rossini; "Midsummer Lullaby," MacDowell; "In the Woods," MacDowell; "From Hills of Dream" and "The Linnet Is Tuning Her Flute," Marian Bauer; "Mother Dear" (children's songs), and "Fireflies" (children's songs), Mana-Zucca. Mrs. Saenger was at the piano.

Raisa and Rimini Sail

With the joint recital by Rosa Raisa and Giacomo Rimini given at the Hippodrome on May 7, these artists concluded the season. They sailed for Italy on May 11 and after a sojourn of four weeks will depart for South America to fulfill their operatic engagement at Buenos Aires.

Early in November they return to commence a short concert tour, which has already been booked and will comprise the cities of New York, Philadelphia, Baltimore, Canton, Grand Rapids, Toledo, Lincoln and Cleveland. They will join the Chicago Opera Association then.

METROPOLITAN OPERA

(Continued from page 5.)

Eisler, Willfrid Pelletier, Alessandro Scuri; chorus master—Giulio Setti; technical director—Edward Siedle; stage director—Samuel Thewman; stage manager—Armando Agnini; premiere danseuse and ballet mistress—Rosina Galli; premier danseur—Giuseppe Bonfiglio; solo danseuses—Florence Rudolph and Lilian Ogden.

Niessen-Stone Artists in Recital

Some really very fine singing was enjoyed at the song recital which pupils of Matja Niessen-Stone gave in the Wanamaker Auditorium, New York, on the afternoon of April 9. The well arranged program was rendered by Emma Burkhardt, Viola Silberberg, Bella Mazelle, Lillian Cutler, Frieda Rothen, Anna Halpern, Elise Gardner, Marguerite Hussar, Marie Edelle, Bernard Friedman and Zilla Simpson. Excellent accompaniments were furnished for the young artists by Gladys Brady.

Hislop with Johnson and Longone

Joseph Hislop sailed last Saturday on board the S. S. Lapland, after signing a contract with R. E. Johnston and Paul Longone. Mr. Hislop will return to America in October for opera and a concert tour. During the summer the tenor will sing in concert in England, the latter part being spent in Italy where he will appear in opera. In September, Mr. Hislop will appear in opera at Stockholm.

Serato Coming Here Next Season

Arrigo Serato, the Italian violinist, who was here for a short time last season after his release from military duty in the aviation corps, will return for an extended tour next season under the management of Loudon Charlton. Serato was first heard in 1914 with the New York Philharmonic Orchestra, when he made himself known in a masterly performance of the Beethoven D major concerto.

"Budjely" Heard in Breslau

From Breslau, Germany, news comes that Joan-Manen, the Spanish violinist, scored a great success with the rendition of Mana-Zucca's "Budjely," which he had to repeat twice. He is using this number on his entire European tour, which comprises over eighty concerts.

Heifetz Scores at Two Sydney Concerts

A cable has been received to the effect that Jascha Heifetz' first two concerts in Sydney, South Wales, on May 5 and 7, were a wonderful success. Altogether Heifetz will have ten concerts in Sydney, followed by twelve appearances in Melbourne within four weeks.

Althouse Signs Again with Metropolitan

Paul Althouse has again signed a contract with the Metropolitan Opera Company for a number of performances next season. This will mark his ninth season as a leading tenor of the organization.

Hughes Pupil in Recital at Institute

Lynette Koletsky, an exceptionally gifted pupil of Edwin Hughes, is to play a complete recital at the Institute of Musical Art on Saturday afternoon, May 14, at two o'clock.

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second group of orchestra pieces was followed by a number of songs by the supervisors chorus, under the direction of Alfred Edmund Brown.

Henry E. Whittemore, supervisor of music at Manchester, N. H., was elected president for the coming year. Other officers chosen were: First vice-president, Louise Westwood, Newark, N. J.; second vice-president, Robert E. Sault, Lawrence; treasurer, Arthur A. Witte, Woodhaven, N. Y. New directors chosen were Mary F. Nugent, Pittsfield; George J. Abbott, Schenectady, N. Y., and Ethel N. Edwards, Portland, Me.

NOTES.

The delegates to the convention expressed warm admiration for the co-operation of the Oliver Ditson Company. Mr. Woodman, general manager of the company, spared no effort in doing everything possible for the comfort and the courtesy of the delegates. The latter, by the way, were recipients of a specially printed book of songs prepared for them by the Oliver Ditson Company.

Nicholas De Vore, president of the National Academy of Music and executive editor of the Board of University Courses of Music Study, was very prominent at all the sessions of the convention. Mr. De Vore contributed not a little to the smooth running of the conference.

The absence of Howard Clark Davis, director of music in Yonkers and at the Chautauqua Summer School, was noted. Mr. Davis, who was instrumental in founding the Eastern Supervisors' Conference, was unable to attend this year's meetings on account of the illness of his father.

Richard W. Grant, supervisor at Winchester, Mass., was one of the most prominent figures at the convention. Mr. Grant is an apostle of the w. k. American idol "Pep."

C. C. Birchard & Co. contributed the song book which was used at the banquet. J. C.

J. Lawrence Erb Resigns

J. Lawrence Erb, who, since 1914, has been the director of the School of Music and official organist of the Illinois University of Urbana, resigned his position Thursday, May 5. The president has asked Mr. Erb to reconsider his resignation, but Mr. Erb informed the *MUSICAL COURIER* that, although matters are still unsettled, it is a foreseen conclusion that he will devote his time elsewhere next season. Mr. Erb's name is so well known to the musical fraternity and the work he has accomplished not only at the University of Illinois but all through that state during his directorship, that little need be added to this

MUSIC AND PUBLIC EDUCATION

(Continued from page 28.)

struction in the fundamentals of various subjects, some music must still be required of all.

One administrative problem must be considered. In elementary schools of good attainment pupils of seventh and eighth grades ordinarily receive 100 or more minutes per week of instruction in music. This instruction is given largely by regular grade teachers, under the direction of a supervisor of music. But when those same pupils are assembled in junior high schools, where all work is departmentalized, they can receive instruction in music only from a special teacher of music. For instance, 1,800 pupils, of seventh and eighth years, may be included in the enrollment of a junior high school. Scattered in groups of forty in elementary schools, they would form some forty-five classes. One supervisor of music could readily supervise more than twice this number of classes and visit each class once every two weeks. Yet each of these classes would probably receive twenty minutes of instruction in music per week, making an aggregate of 4,500 minutes per week. To give even ninety minutes (two forty-five-minute periods) of instruction per week to an equal number of groups of similar size in a junior high school, would require the time of three special teachers of music, each teaching six forty-five-minute periods per day. Unless a school system is willing to increase thus greatly the number of its special departmental teachers, in lieu of the regular seventh and eighth grade teachers released, the state of pupils in a junior high school, with respect to the time given music, will be worse than that under which they would be placed in regular elementary schools. Too often placing pupils in a junior high school does thus actually withdraw them from a large part or all of the instruction in music which they would otherwise receive. The blunder is aggravated, sometimes, by the somewhat hasty assumption on the part of all concerned, that a junior high school is simply a high school regime moved down, and that therefore only elective work in music, plus some assembly singing, can be expected. Yet the truth is that some intensive work with all pupils in small groups is still needed, and needed more badly than ever, on account of changing voices and the introduction of the bass clef; and beyond this, enrichment and extension of instruction is appropriate and even imperative for the reasons set forth above. If, instead of being given even more music than is customary in elementary schools, pupils are withdrawn from music at this age, nothing which may have been done in earlier years, or nothing which may be done in later years, is likely to prove effective in integrating music as a constructive force into their lives. I fear they are lost to it for all time.

It is because of such considerations that in Pittsburgh we recently detailed two district supervisors of music to work in a junior high school, at the cost of extending the schedule of remaining supervisors to a three-weeks' term of visitation in place of a two-weeks' term. Of course, we should have preferred having two more high school teachers of music, but as public school finances have been low in Pennsylvania, as in many other states, and no new teachers were granted, we believed that the transfer of effort was, on the whole, advisable.

(To be continued)

Talking Pictures at Town Hall

There were so many people clamoring for admittance to the Town Hall, New York, on May 2, that it was necessary to call out the police reserves. The advertisements in the daily papers gave one the impression that D. W. Griffith's "Dream Street" would be presented with talking characters, but this was not the case, with the exception of one scene where "Spike" McFadden is supposed to sing, this being done through the new talking picture invention of Orlando E. Kellum. However, before the presentation of "Dream Street," "The Evolution of Motion Pictures" was shown in vocalized form, Irvin S. Cobb appeared on the screen and told a story, followed by Reed Miller and Frederick Miller, who sang "Two Jolly Beggars." The invention of Mr. Kellum proved to be far superior to any of the talking pictures shown here before, for the voices sounded clearly and distinctly, even though the scratching

of the needle on the record was also heard. However, as there was so little shown of the talking pictures, it would be difficult to say at this time just how successful they would be in four or five reel features.

PHILADELPHIA PLEASED WITH GABRILOWITSCH'S PROGRAM

Carlton Cooley with Stokowski Forces—S. Wesley Sears Active—F. M. C. Contest

Philadelphia, Pa., April 18, 1921.—On Wednesday evening, April 13, Ossip Gabrilowitsch appeared before a large audience at the Academy of Music and offered a Chopin program with his usual inimitable artistry, displaying magnificent understanding and the usual authoritative technical command with which his name is synonymous. The etude, op. 10, No. 3, was selected to lead off the list, and like the B flat minor sonata, op. 35, made a tremendous impression upon all those present. Indeed the applause between the movements of the latter number was of such duration that, somewhat to the chagrin of the artist and annoyance of others, the continuity of the sonata was threatened. Then followed the G major nocturne, B minor mazurka, the ballade in A flat major and the twelve preludes, op. 28. Several encores were graciously appended.

CARLTON COOLEY WITH PHILADELPHIA ORCHESTRA.

Franck, Wieniawski and Tschaiakowsky were the three composers represented on the program of last week's pair of Philadelphia Orchestra concerts at the Academy of Music, April 15 and 16. The symphony in D minor from Franck headed the list and was given an exceptionally fine interpretation at the hands of Dr. Stokowski. The wide appeal of the D minor was never more in evidence than on these occasions. From the initial measure the instrumentalists seemed to warm to the work and give the best that was in them toward making for a perfect unity of concord as applied to ensemble, tonal control and a splendid reflection of the spiritual sequences of the score. All departments of the organization were in fine fettle for the event.

Carlton Cooley, violinist, winner of the Stokowski medal in 1920, was the soloist, playing Wieniawski's D minor concerto. The young artist proved to be exceptionally well equipped for the task at hand and his offering was as impressive as it was enjoyable, his conception of the romanza being particularly worthy of praise. A large laurel wreath was presented young Mr. Cooley at the conclusion of his part of the program, and the audience recalled him numerous times as a mark of appreciation and encouragement.

The "Marche Slave" of Tschaiakowsky brought the concert to an electrifying close.

S. WESLEY SEARS ACTIVE.

The activities of S. Wesley Sears, organist and choir-master of St. James Church, Twenty-second and Walnut streets, are always interesting to report, not only because of the diversity evinced but also on account of their very real artistic value to the community, and to the music-loving public in general. During the past Lenten season Mr. Sears assumed and triumphantly carried through a plan to provide a series of special Sunday musical services in the church. At several of these special services, members of the Philadelphia Orchestra were engaged to assist the remarkably fine boy choir, likewise the capable quartet, in addition to which many well known instrumentalists and vocal soloists were called upon by Mr. Sears to take part in these very enjoyable events. All this in addition to the regular daily services during that period, with several recitals interspersed as above indicated, marks this musician a very busy man, while a glance at the programs arranged and a hearing of the superb interpretations offered is ample assurance of the superior art achievements attained by him.

Another fact worthy of note is that upon many occasions during these musical services the sacred edifice was filled to capacity, a desideratum which may be largely attributed to the artistry and initiative of Mr. Sears, as well as to the work of his choir and assisting soloists.

Now that the American Academy in Rome has decided to add musical composition to its schedule, Mr. Sears will be among the first to offer a tangible proof of his support to the venture, by giving the opening recital in aid of the Horatio Parker \$50,000 Fellowship fund at St. James Church on Sunday afternoon, April 24. The offertory in its entirety will be diverted to the cause in question.

FEDERATED MUSIC CLUBS' CONTEST.

The elimination contests for prizes offered by the Federated Music Clubs were held in the Bellevue-Stratford Hotel on April 6 and 7. The successful competitors, who go to Pittsburgh April 18 and 19 where the final tests will be made, include the following winners from this city and its suburbs: male voice, Arthur L. Seymour, pupil of David Bispham; female voice, Mary Merkle, pupil of Emily Stuart Conway; honorable mention, Bessie E. Philips, pupil of Herbert Wilbur Greene; piano, Evelyn Tyson, pupil of Maurits Leefson and recent winner of the Stokowski medal as well as Philadelphia Music Club medal; violin, Cecelia Bonawitz, pupil of Frederick Hahn. G. M. W.

Given to Spend Summer at Provincetown

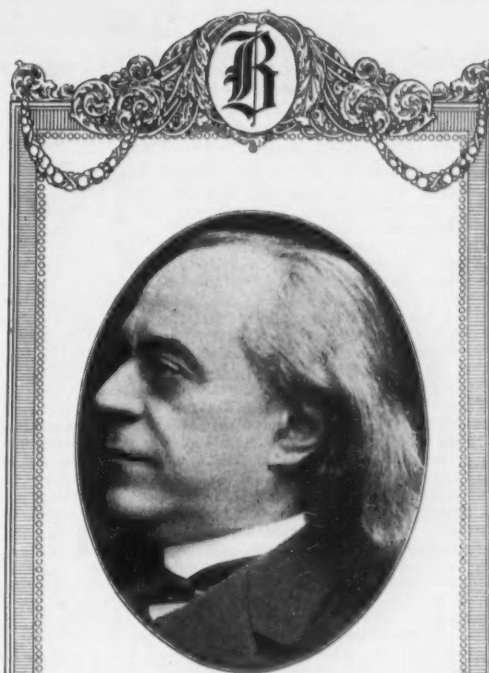
Thelma Given, whose name figures prominently in Professor Auer's book that has just been issued, is to spend the summer at Provincetown, Mass. Miss Given, an indefatigable worker, has planned much serious work during the summer months on her concert programs for next season and promises many interesting and unusual compositions as additions to her repertory.

Tarasova Entertained in Washington

After her very successful recital in Washington, D. C., in April, Mme. Nina Tarasova was extensively entertained by the social set at the capital, and the unique little Russian singer was seen in company of many notables at the embassies. Incidentally, Mme. Tarasova enjoys great popularity in this city where she has often sung.

Elly Ney Scores at Baden Baden

A cable has been received by the MUSICAL COURIER telling of Elly Ney's great success at her concert at Baden Baden.



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Mary Garden Puts a Punch Into Chicago Association of Commerce Luncheon

Celebrated Impresaria of the Chicago Opera Association Makes a Decided "Hit" with Her Interesting Impromptu Speech
Harold F. McCormick Also Addresses Gathering—Muratore, for the French Government, Pins Jeweled Cross of the Legion of Honor on Miss Garden—Concerts, Recitals and Conservatory Notes

GARDEN, MURATORE-NEILL, OUMIROFF, ELLIS GIVE PROGRAMS

Chicago, Ill., May 6, 1921.—"There is only one Mary Garden," has often been said, and this really is true. She gave another exhibition of her versatility at the luncheon given by the Association of Commerce in the Hotel La Salle, Wednesday, May 4, when, before 1500 people Miss Garden expressed her hope that the guaranty fund for the continuation of grand opera in Chicago after next season would be raised. Harold F. McCormick, who (with his wife) has been for many years and still is the good angel of the Chicago Opera Association, had preceded her, telling his listeners the story of the Chicago Opera Association since its inception. He was succeeded by George M. Spangler, business manager of the organization, who showed the intrinsic value of grand opera for this city as a business proposition. Then Mary Garden arose and her impromptu speech made a distinct hit. Although the ordeal made her very nervous, what she said was to the point. She called a spade a spade and impressed the business men of Chicago so much that it is already a foreseen conclusion that the guaranty fund will be over-subscribed. Mary Garden is unique. No one else could have made the speech that she did and get away with it. She gesticulated, giggled and was her true self. One of the phrases that caught the fancy of her listeners was the first, when she said "you can't imagine how nervous I am. If I had you individually in my own drawing room, I could make you believe anything but I did not know when I said I would be the director that I would have to make speeches. I thought I just had to be busy in the opera house. I am afraid of crowds." That phrase ended amidst general hilarity and clapping of hands and Mary Garden held the vast auditory spellbound. After that she could have anything she pleased and at the conclusion this writer heard from all parts the same remarks: "A brainy woman," "a splendid woman," "a remarkable manager," "she surely told them a few things," "they will give her all the money she wants," "with such a woman the Chicago Opera's continuance is assured."

To make the luncheon even more theatrical, Lucien Muratore, in the name of the French government, pinned on the breast of Miss Garden, a jeweled cross of the Legion of Honor and then he gave her the accolade which meant to place a kiss on each cheek. Muratore was as much lionized

at the luncheon as was Mary Garden. When she announced his name, the audience arose as one man and acclaimed the brilliant tenor who seemed visibly moved by the demonstration. Rounds of applause greeted the name of Lina Cavalieri, when Miss Garden announced that she would be a member of her company next season. This is no news for the readers of the MUSICAL COURIER as from time to time they have been given choice bits as to the future of the Chicago Opera Association, and up-to-date no corrections have had to be made. As a matter of fact, none will have to be made, while in other papers once in a while they place a sensational piece of news, which in the next issue has to be corrected.

MARIE HOOVER ELLIS IN RECITAL

Marie Hoover Ellis gave her annual piano recital at Kimball Hall, under the direction of F. Wight Neumann, last Sunday afternoon, May 1. A representative audience was on hand, which showed unmistakably the pleasure derived by long and insistent applause at the close of each selection. Her program was one that would tax the endurance of many a man pianist, yet Mrs. Ellis came out of the ordeal with flying colors. Well equipped technically, she played with great virility the Bach-Busoni chaconne, in which her splendid left-hand work was especially noticed. Due to other duties the writer could hear only the Chopin 'Etude and nocturne' in F major. The balance of her program was well worth mentioning and was as follows: Arensky's Etude, Palmgren's "May Night," Beecher's "I Stood Tiptoe Upon a Hill," Leschetizky's "Tarantella," and Liszt's Legende ("St. Francis Walking on the Waters").

LATER CHICAGO NEWS.

Chicago, May 7, 1921.—Three big stars of the Chicago Opera Association were heard in concert at the Auditorium this week. On Thursday evening Lucien Muratore appeared before an audience that left no vacant seats in the vast theater; a sold-out house greeted Mary Garden the following evening, and it is said the Auditorium is already completely sold for the last appearance this season of Gallucuri, Sunday afternoon.

MARY GARDEN'S APPEARANCE.

Mary Garden, director general of the Chicago Opera Association, the most talked-of of all opera singers of the day, a wonderful woman whose charming personality has caught the fancy of Europeans as well as Americans, sang herself once more into the hearts of her innumerable admirers when she appeared in concert at the Auditorium as soloist with the Glee Club of the Chicago Association of Commerce, Arthur Dunham conductor. It has often been said that Miss Garden rarely does things for nothing. This is an untruth, as there is not on the operatic stage a more generous woman. She helps her friends and they, in return, would fight for her. Inasmuch as the Chicago Association of Commerce is trying to help the Chicago Opera, Mary Garden does her utmost to help the Chicago Chamber of Commerce, not only with mere speeches, but also by donating her services as she did on this occasion; thus through her kindness and that of her accompanist, Isaac Van Grove, the Glee Club of the Chicago Association of Commerce is many thousand dollars richer. At last Chicagoans had a chance to see Mary Garden in that much vaunted dress of the thousand mirrors. The fashion writer of this paper stated that it was a beautiful creation. Anyhow, Miss Garden looked regal to the eye, and in charming mood she delighted the choristers who were grouped behind her on the stage, and the vast audience. As to her singing, only words of highest praise are commensurate with the marvelous manner in which she sang the aria "Depuis le jour" from Charpentier's "Louise." Miss Garden, to be sure, has been heard hundreds of times in the opera in which that aria comes, but it is doubtful if she has ever sung it better or even as well. She sang as though inspired and gave a vocal

lesson well worth hearing. Her triumph was unbounded, and generously she granted many encores which were as well sung as the numbers inscribed on the program. A woman with brains, Miss Garden has none of that so-called artistic temperament; she is businesslike. The writer had the privilege of meeting her the day following the concert, Saturday morning, May 7, and to go with her and her charming secretary, Miss Draper, and her personal representative, Howard Potter, in Harold McCormick's automobile from the Drake Hotel to the Auditorium Theater. This was at ten-thirty in the morning, and when told that she was an exception among operatic artists in being up so early, she stated: "I have been up for hours and we did not go to bed until after one." Always on the "job," Miss Garden's visit at the Auditorium on Saturday morning was for the purpose of hearing singers who had written her for auditions. We were invited to be present, but knowing that two of the young ladies had been recommended by a friend on another paper, we thought best not to stay. What has all this to do with Mary Garden's appearance in concert? A great deal. A woman who, after seventy-five appearances during a season, can take time to receive a newspaper man at ten o'clock in the morning and who can then listen for hours to young talent besides rehearsing programs and discussing the future of the Chicago Opera Association with capitalists, and then sing in recital, is unique. And Mary Garden is unique! She has no rival; she stands in the limelight alone—a vision of beauty and intelligence, a remarkable personality not only in operatic stardom, but also among earthly beings where she too reigns among the supreme beings.

The Glee Club, under the forceful baton of Arthur Dunham, sang superbly the "Song of the Marching Men," by Hadley; La Hale's "Minstrel Song," and "Friends of Yesterday" by Simpson, the latter having been repeated by general demand. After Miss Garden's first appearance the Club sang Murchison's "Dreaming" with much feeling and beautiful shading, likewise Gericke's "Chorus of Homage." After the intermission the Glee Club sang two groups, and then Miss Garden the aria from Puccini's "La Boheme" and the Berceuse from Godard's "Jocelyn," in the latter Hans Hess, that young wizard of the bow, playing the cello obligato.

MURATORE-NEILL CONCERT.

Under the local direction of Kate Crandall Raclin, Lucien Muratore, advertised as the "world's greatest tenor," and Amy Neill, violinist, were heard in a concert for the benefit of the Grant Hospital. The affair took place at the Auditorium on Thursday evening, May 5. To those who have any doubt as to Muratore's drawing power, let it be said that the theater was packed from pit to dome even though the price of tickets had been raised to \$10 for orchestra seats and \$100 for the boxes. Every box was taken and the hundreds of automobiles parked on Michigan avenue reminded one of a gala operatic night. Society was on hand to claim one of its most favorite artists, Lucien Muratore, who rewarded his admirers by singing at his best, and this in itself is sufficient proof that the vociferous plaudits and the many demands for encores were well deserved. Muratore is today not only an operatic magnet, but as a concert singer he is equally successful.

Miss Neill received ovations after each group and her encores were as numerous as those demanded from the tenor. She scored a huge success with the vast audience, which did not look upon her as an assisting artist, but as a soloist of the first order. Two of the best accompanists in the land assisted the recitalists. Isaac Van Grove, who has recently been appointed one of the conductors of the Chicago Opera Association, presided at the piano for Muratore and played admirable accompaniments; the other is Edgar A. Nelson who played the accompaniments for the violinist. The Grant Hospital of Chicago has profited by many thousands of dollars from this concert, for although Muratore was paid \$4,000 and Miss Neill received her regular fee, a large amount remained for the hospital. That made the concert not only artistically enjoyable, but also profitable for a good cause.

BOSA OUMIROFF IN RECITAL.

Bosa Oumiroff, baritone, gave a song recital at Kimball Hall on Thursday evening, May 5, before a large and enthusiastic audience. His first group consisted of numbers by Dvorak, and the second group was made up of French songs by Lully, Guedron, Berlioz and Duparc, four little Moravian songs by Novak, a Czech folk song by Karl Weiss, and another by F. Picka. All these contributions were not heard by this writer, whose duty kept him at the Auditorium where Lucien Muratore gave a song recital. However, the third group, made up of Schubert and Brahms selections, was sufficient reason for Mr. Oumiroff's appearance in recital. The Schubert group consisted of "My Sweet Repose," "The Town," "Love's Message" and the Brahms selections were "Oh Forest Cool," "The Message," "Come Soon" and "The Serenade." Mr. Oumiroff is not a newcomer here. Some twenty years ago, if memory serves right, he appeared at the Playhouse and since then he has made big strides in the art he now teaches. He knows how to use his voice and understands the meaning of the composition, getting much out of each song. His interpretations were homogeneously good; his phrasing excellent and the enjoyment he personally derived from his singing was catchy, likewise his good humor. If Mr. Oumiroff were as successful in the other groups as in the one heard by this reviewer, he must have scored a big success. As it was, the few moments spent at Kimball Hall were most enjoyable. Mr. Oumiroff, who has begun his duties as one of the vocal instructors at Bush Conservatory, is a happy addition to

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COLUMBIA SCHOOL OF MUSIC COMMENCEMENT.

The Columbia School of Music, so well directed by Clare Osborne Reed, gave its twentieth annual commencement concert at Orchestra Hall, Friday evening, May 6. The orchestra under the leadership of Ludwig Becker, gave fine support to the young talent. Edith H. Robeck opened the program playing well the Rachmaninoff F sharp minor concerto. Lola Fletcher Scofield, a young soprano, sang the aria, "Mi Chiamano Mimi," from Puccini's "La Boheme." She was succeeded on the platform by Margaret J. Baker, who played the Rubinstein concerto in D minor. David Polikoff, a young lad, gave a fine exhibition of violin playing in Saint-Saens' concerto in B minor. Dorothea H. Vogel read with excellent understanding Arensky's concerto for piano in F minor. Eugene Dressler, tenor, sang an aria from Delibes' "Lakme." Ruth Ellen Zeisler, probably a relative of the great Fannie Bloomfield-Zeisler, played Scharwenka's piano concerto in C sharp minor. The Columbia School Chorus, which has been a great help to the school artistically as well as bringing its name often in print, lived up to its high reputation in a group of songs by Rachmaninoff, orchestrated by Frederick Stock. To Louise St. John Westervelt, the eminent vocal teacher and conductor of the Columbia School Chorus, are due words of commendation for the work accomplished by her chorists and also for the many choral novelties which have had their first hearing under her forceful baton. Orchestra Hall was packed and all the students were a credit to the Columbia School of Music.

MUSICIANS' CLUB ELECTION OF OFFICERS.

Last week the Musicians' Club of Women elected the following officers for 1920-21: president, Mrs. A. F. Callahan; first vice-president, Mary Peck Thomson; second vice-president, Mrs. Louis Edwin Burr, and the following board of twelve directors: Lucille Stevenson, Mrs. Edna M. Trego, Veronica Murphy, Helen B. Lawrence, Mrs. Burton Hanson, Mrs. C. A. Whyland, Edna McDevitt Ross, Miriam Larkin Stenson, Mrs. Joseph N. Eisendrath, Marion Taylor Raymond, Mrs. Charles Lyon Krum and Florence Hodge.

STURKOW-RYDER TO GIVE STUDENTS A BACH CONTEST.

Believing that piano students should have a thorough knowledge of Bach compositions, Mme. Sturkow-Ryder will give every year a Bach contest for her pupils. Contestants must play five Bach compositions, and the first winner will be given a free scholarship with Mme. Sturkow-Ryder, and the second a season ticket for the Chicago Symphony Orchestra concerts. The judges will be Felix Borowski, Eric Delamarier and Frank Van Dusen. She is also planning a series of four Michigan concerts with Marcia Lewis, soprano. These concerts will be given in four leading Michigan cities during the month of May.

Mme. Sturkow-Ryder plays next Tuesday evening on the American musicians' manuscript program, given by the Chicago Artists' Association. Thursday afternoon of last week she gave a "tea" in her charming studios for members of the "Beggars' Opera" company.

STULTS' PUPILS BOOKED FOR SUMMER WORK.

Walter Allen Stults, the well known baritone and a popular member of the vocal faculty at Northwestern Uni-

versity, announces the following bookings for Chautauqua work secured by members of his class, namely:

Ben Carswell, baritone, as vocal soloist and manager of the "Biltmore Society Five," under the direction of the Coit-Alber Seven Day Chautauqua Circuit. In addition, he will offer as a part of the program some trumpet solos. This combination will tour for eight weeks through Ohio, Pennsylvania, North and South Carolina, New Jersey and New York.

Orville Borchers, as second bass and soloist for a twenty weeks' tour with the Kauffman Male Quartet, of Pittsburgh, touring the Midland Chautauqua Seven Day Circuit. Mr. Borchers is at present engaged as solo bass in the University Congregational Church of Chicago.

Lloyd Rowles, bass baritone, as soloist and accompanist with the Fine Arts Quartet, under the direction of the Harrison and Harshbarger management. Mr. Rowles is at present the bass soloist in St. Mark's Episcopal Church, of Evanston.

A BUSY PUPIL OF LILLIAN T. JOHNSON.

Grace Perry Webster, contralto and artist pupil of Lillian T. Johnson, sang an offertory solo at the Easter morning service at the Grand Avenue Congregational Church, and at the evening service assisted the regular choir in giving Dudley Buck's cantata, "Christ the Victor." Mrs. Webster sings next Wednesday at Hubbard Woods for the Chicago Woman's Musical Club, which is having an informal reception at the log cabin studio of the artist, Adam Emory Albright.

GORDON CAMPBELL BUSY.

Gordon Campbell appeared with Victor Young at his violin recital at Kimball Hall, on Thursday evening, April 21, and is this week accompanist for Olive Kline, New York soprano, at Decatur, Ill., and for Royal Dammun, baritone, at his Streator, Ill., recital.

On Monday evening, May 1, Mr. Campbell will be at the piano for Mme. Wada at Orchestra Hall.

The Cosmopolitan School Ensemble Class, of which Mr. Campbell is the director, gave an interesting program on Sunday afternoon, April 24.

A SAMETINI PRODIGY.

Master Harry Wool, thirteen-year-old pupil of Leon Sametini, is proving himself a prodigy. He played in Lyon & Healy Hall at three o'clock during the week of April 18 with great success.

The boy has a firm, flexible tone which might well be the envy of a musician twice his age and a repertory which contains six concertos. His poise and assured bearing are things to marvel at in one so young.

HESSLERBERG SCORES AGAIN.

A "Christian Science" sacred solo, at a "People's Church" composed by a Russian and artistically interpreted by a Hebrew, such was the combination which delighted, inspired and thrilled a congregation of about four thousand at the "Pantheon" Sunday morning, April 24.

The occasion was the premiere of Edouard Hesselberg's second venture in the field of sacred music, which under his versatile pen had crystallized in a beautifully expressive offertory, "Truth, Life, Love," poem by Mrs. Josephine Jackson, of Chicago, so rousing rendered by Sol. Heller, one of Chicago's prominent baritones. That the composition had evidently touched the responsive chord of

all present, was evidenced by the spontaneous and prolonged applause it deservedly earned.

ARTHUR BURTON'S PUPIL BUSY.

Hugh Dickerson, baritone, who has been studying the last two years with Arthur Burton, assisted Sophie Braslau in a recital in Marion, Ind., April 27.

On May 14 Mr. Dickerson will sing the baritone part in "Olav Trygvason" at Mount Vernon's Music Festival.

AMERICAN CONSERVATORY NOTES.

The Conservatory announces that the annual piano contests for playing at the Commencement concert to be given at the Auditorium will take place on Saturday afternoon, May 14, at two o'clock, in Kimball Hall. The public is cordially invited.

David Bispham, the great vocal artist, who will conduct a master class at the Conservatory this summer, is also planning to deliver a series of lectures in connection with the course in Public School Music.

The contest for voice students will take place at Kimball Hall on Saturday afternoon, May 21. The competition will be for the privilege of singing at the commencement exercises; a free scholarship and gold medals to be awarded.

WESTERVELT PUPIL IN DEMAND.

Charlotte Bergh, professional pupil of Louise St. John Westervelt, has been in New York for the last year coaching opera and filling dates in Canada and Eastern states. She appeared last week at the Capitol Theater in New York, following Percy Grainger's week at the same theater.

RENE DEVRIES.

Ruffo Renews Contract with Johnston

Titta Ruffo, the celebrated baritone, has renewed his exclusive concert contract for the season of 1921-22 with R. E. Johnston. Mr. Ruffo will sing concerts only from October 15 to November 18, and from February 4 to May 1.

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IOWA MUSIC TEACHERS HOLD ANNUAL CONVENTION

(Continued from page 6)

performance of the Sylvio Lazzari sonata, op. 24, for violin and piano, by Arcule Sheasby and Carl Schuler, of Des Moines. Both artists performed in a masterly manner, displaying much warmth and breadth of tone in the presentation of this modern composition which was heard for the first time upon an association program. Susan Bender Eddy, of Des Moines, gave a group of charming modern songs by Frank Warner, Cyril Scott and A. Goring Thomas. Mrs. Eddy's singing is marked by her natural ease of tone production and excellent diction. She was artistically accompanied by George F. Ogden, of Des Moines.

Tolbert MacRae, of the Iowa State College, Ames, exhibited a beautiful voice in his rendition of "Si tra i ceppi," Handel. Joseph Brinkmann, of Dubuque, now claimed by Chicago as one of her brilliant young artists, performed as guest artist the sonette in E major by Liszt and the Chopin prelude, op. 28, No. 16. Mr. Brinkmann, formerly a pupil of A. C. Kleine, of Dubuque, has appeared several times before the association. His growth from young student to full fledged artist has been marked with interest. His performance showed facile technic and finished style. Alice Wright-Hackett, of Fort Dodge, showed finished artistry in her performance of "Passacaglia," by Cyril Scott, and "Fountains," by Ravel. Lois Rogers, of Grinnell, showed her artistic ability as to technic, tone and interpretation in her performance of the toccata and fugue, D minor, Bach-Tausig, and the Chopin etude in C sharp minor. Wanda Eells, also of Grinnell, gave a delightful performance of the second movement of MacDowell's "Norse" sonata and the "Witches Dances" by the same composer.

ROUND TABLES.

The round tables were interesting and well attended. Mr. Ogden, of Des Moines, opened the discussion at the piano round table by some useful suggestions regarding materials to be used in piano teaching. Mrs. Smeltzer, a well known Fort Dodge teacher, spoke at length upon some of the problems confronting the teacher.

The voice round table was presided over by Mr. Pratt, of Simpson College, Indianola. The discussions fol-

lowing were participated in by Mr. MacRae, of Ames; Mr. Sperati, of Decorah; Mrs. Harsh, of Des Moines; Mrs. Patterson, of Fort Dodge, and others.

Mr. Neff, the president of the association, presided at the organ round table. An interesting paper written by Dr. Rommel, of Mt. Pleasant, past president and honorary member of the association, was read by Mr. Gannett, of Mt. Pleasant, as Dr. Rommel was unable to be present. Those taking part in the discussion were Dr. Clapp, of Iowa City; Mr. Bidwell, of Cedar Rapids; Mr. Bacon, of Fairfield; Dr. Scheve, of Grinnell; Mr. Sperati, of Decorah, and Mrs. Heizer, of Sioux City.

STUDENT PROGRAMS.

Despite the annual controversy regarding the advisability of allowing student recitals at the teachers' convention, the custom still prevails and seems likely to be continued. A serious objection is the limited time allowed for the meetings and the small number of pupils privileged to appear.

The string number upon the student program was represented by Vera Klinge, violinist, of Monona, pupil of Edward Schroeder, of Dubuque, and Carol Parkinson, cellist, of Western College, Le Mars. Mr. Parkinson played Schubert's "Ave Maria" with musical feeling and excellent taste in his interpretation. He was accompanied by Harry Thatcher, Jr., of Ruthven, Ia. Ruth Eaton Cota, pupil of Ella MacMinert, of Waukon, sang a group of songs showing both musical feeling and conscientious study.

Two piano solos were given by Gladys Garwick, of Des Moines, a pupil of Basil D. Gauntlett. Miss Garwick showed excellent talent and fine training in the performance of "The Hills of Anacapri," by Debussy, and "Play of the Waters," by Ravel.

Marguerite Jones, of Fort Dodge, pupil of Alice Wright-Hackett, also showed musical ability and careful preparation in her performance of a barcarolle by Nathaniel Dett and the "Juba Dance" by the same composer.

Gilbert Kramer, Harry Thatcher, Jr., and Sara Weiner, pupils of Mrs. Frederick Heizer, of Sioux City, were programmed to play the Bach piano triple concerto in D minor, but owing to the severe storm only two pianos were available. However, to prove their honest intentions, Mr. Thatcher and Miss Weiner played their first and third concertos upon two pianos. Their strict adherence to

traditional Bach, splendid rhythm, fine phrasing and absolute ensemble called forth much approval.

NOTES.

Mrs. Heizer, who was in charge of the organ and string programs for the meeting, is also Iowa chairman on a national committee in the National Federation of Music Clubs, for the promotion of orchestra and opera interests in Iowa.

Plans were completed for a performance by an impromptu symphony orchestra composed of Fort Dodge musicians as a basis and professional musicians from over the State.

The director chosen was unable to be present, which, combined with the inclement weather, made it seem best to cancel the performance until some future time. However, the project was met with approval from over the State and much interest was manifested.

The Fort Dodge people had so timed their engagement with Louis Graveure for his appearance in that city as to have it occur the evening of the last day of the convention enabling the visitors to take advantage of the opportunity to hear this splendid artist.

Mrs. Allard, the popular local chairman, seemed equal to every demand made upon her time and patience. She, with her genial husband, were untiring in their efforts to make every one comfortable and happy. The students participating in the students' program will long remember the delightful picnic supper she gave for them at her home.

Mr. Neff's office, as president, will not expire until 1922, as Iowa presidents are elected for two years. George F. Ogden was re-elected secretary-treasurer. Mrs. G. P. Allard was elected vice-president. The next meeting will be held at the State University, Iowa City. F. V.

Many Kansas Engagements for Cecil Fanning

When Cecil Fanning gave a recital in the Fritschy Concert Course in Kansas City in February, he so greatly pleased the local manager both from the standpoint of artistry and drawing power that Mr. Fritschy, by special arrangement with Daniel Mayer, has undertaken to book the baritone in his immediate territory during next December. He will have him again in his own Kansas City course, and has booked him for engagements in Leavenworth, Lawrence, Winfield and Wichita.

Anna Case Returns from Long Tour

Anna Case, the popular recital soprano, returned to New York on April 27, having been gone continuously since January 21. This is Miss Case's longest tour, on which she sang thirty recitals in the following states: Massachusetts, Michigan, Missouri, Colorado, Washington, Oregon, California, Nevada, Arizona, Texas, Louisiana, Mississippi, Minnesota, North Dakota and West Virginia. The pianist, Claude Gotthelf, accompanied Miss Case on her long tour.

Florence Easton Sings "Top o' the Morning"

From now on Florence Easton will wish her audiences "The Top o' the Morning," as she has included this song of Mana-Zucca's on all her programs.



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"Violin Playing as I Teach It" Proves Worth While—Some Valuable Excerpts

The chapter on Style in Professor Leopold Auer's new book, "Violin Playing as I Teach It" (Frederick A. Stokes Company, New York) there is the following paragraph:

"I have taught for many years and I still take pride in the fact that I have always insisted on the one great principle—that my pupils express themselves, and that they must try not to express me. Elman, Zimbalist, Heifetz, Seidel, Kathleen Parlow, Eddy Brown, Max Rosen, Thelma Given, Ruth Ray, Mischel Piastro—is not each and every one of them distinctly different from every other? Has not each and every one of them his own strongly marked individuality as a player, and his own individual style? I have never tried to mold my pupils to any narrow aesthetic theories of my own, but only to teach them the broad general principles of taste, out of which individual style develops. As regards interpretation, I have always encouraged them to find themselves. I have always allowed them all freedom except when they have tried to sin against the aesthetic principles of art."

A pretty good principle to follow in the teaching profession, is it not? What a remarkable list of pupils Professor Auer cites—and how true what he says of them is! Again in the same chapter:

"Beauty we must have, tradition we can dispense with. How is a violinist to conceive the meaning of an older work which he may be studying if his own music instinct, his freedom of conception, are obscured by the dictum: 'This must be played in such and such a manner, because so and so played it that way two hundred years ago.' One tradition only do I recognize—that it is the function of the artist to enter into the spirit of a composition, and reveal to us the intentions of its composer."

From the chapter on Nuance: "Monotony is the death of music. Nuance is the antidote for monotony." And here a footnote from the final chapter of the book, Practical Repertory Hints:

"With regard to J. S. Bach's two concertos for violin, I have never given them to my pupils to study because, from my point of view, only the two slow movements in them are musically valuable and really worthy of their composer; while the first and last movements of each concerto are not very interesting, either musically or technically. This, of course, is my own humble opinion."

And (Thank God! one is tempted to exclaim) the good old professor is not afraid to express that opinion, which a great many of us share, not only in regard to the Bach violin concertos, but in regard to many classics which are held in general awe and reverence without rhyme or reason.

These random quotations from Professor Auer's book are chosen to show the breadth and catholicity of his mind and the splendidly modern spirit of his musicianship. He has been playing and teaching for over half a century, but despite his long and arduous work is as fresh, vigorous, enthusiastic and progressive in his outlook on music as when he began, and this is reflected in his book.

As for the technical section, it tells just what the title of the book implies, viz: how Professor Auer himself teaches. In the eight chapters included in this section—"How to Hold the Violin," "How to Practise," "Tone Production," "Hints on Bowing," "Left-hand Technique," "Double Stops—The Trill," "Ornaments" and "Harmonics"—there is a wealth of information and advice, told in the plainest, most lucid and understandable English, which makes the book absolutely one that no violin student can fail to be without. And in these chapters there is constant evidence of the same breadth of thought, the same originality as in the section treating of aesthetic questions of music. Here is the first paragraph on the subject of fingering:

"Fingering is primarily an individual matter; the conformation of the hand, the structure and the strength of the fingers determine whether one or another fingering is easier or more difficult for a particular student. A fingering which may be easy for one hand, may be quite inconvenient for another. For this reason those who revise and edit instructive violin works ought always to ask themselves whether their hands are of normal size—neither unduly large nor very small—and then plan and indicate their fingerings from the point of view of what the normally shaped hand can most successfully accomplish. As to abnormal hands, they will always find a way of adapting themselves to the fingerings which they alone can use."

How many teachers are as liberal, as unpedantic as that? It explains readily the tremendous success of Professor Auer.

To repeat, the book is invaluable for the student of violin and most interesting reading for anyone who loves music and musicians. The short autobiographic chapter which introduces the work, "How I Studied the Violin," makes one hope most heartily that the veteran violinist will give us a story of his life in book form. It could not fail to be one of the most interesting books of music and musicians ever written.

H. O. C.

Olga Steeb an Active Pianist

During the three months which have passed since Olga Steeb left New York for California, that sterling pianist has been exceedingly busy. She has had an overflow of pupils, many of them coming from various parts of the West. Besides her pedagogical work she substituted for Mischa Lhevinne at the last moment as soloist with the Los Angeles Philharmonic Orchestra, and has played at twenty-two concerts, all of which speak for the high esteem in which the pianist is held.

Stopak Forging Ahead

As the musical season is rapidly drawing to a close one looks back with interest to the young artists who have made appearances in the metropolis. Among the leading lights

WHERE THEY ARE TO BE

From May 12 to 20

Althouse, Paul:
Greensboro, N. C., May 14.
Kalamazoo, Mich., May 17.
Springfield, Mass., May 19.

Baird, Martha:
Yonkers, N. Y., May 14.

Bori, Lucrezia:
Boston, Mass., May 17.

Boschetti, Angelo:
Erie, Pa., May 16, 17.

Chase, Cora:
Boston, Mass., May 19.

Clark, Mary:
Boston, Mass., May 19.

Coxe, Calvin:
Norristown, Pa., May 18.
Phoenixville, Pa., May 19.

Cronican, Lee:
Tacoma, Wash., May 12.
Everett, Wash., May 14.
Vancouver, B. C., May 14-20.

Crosby, Phoebe:
Springfield, Mass., May 20.

Curtis, Vera:
Greensburg, Pa., May 19.

D'Alvarez, Marguerite:
Greensboro, N. C., May 13.
Boston, Mass., May 16.
Albany, N. Y., May 19.

Davis, Ernest:
Boston, Mass., May 18.
Greensburg, Pa., May 19.

Diaz, Rafael:
Boston, Mass., May 17, 19.

Easton, Florence:
Boston, Mass., May 20.

Ellerman, Amy:
Norristown, Pa., May 18.
Phoenixville, Pa., May 19.

Farnam, Lynnwood:
Columbus, Ohio, May 12.
Washington, D. C., May 17.

Fischer, Adelaide:
Erie, Pa., May 16, 17.

Fowlston, Edgar:
Tulsa, Okla., May 12.
Oklahoma City, Okla., May 13, 14.
Topeka, Kan., May 16, 17.
Kansas City, Mo., May 18, 19.
Omaha, Neb., May 20.

Grainger, Percy:
Hibbing, Minn., May 13.
Missoula, Mont., May 16.
Bozeman, Mont., May 19.

Gustafson, William:
Boston, Mass., May 19, 20.

Hackett, Arthur:
Boston, Mass., May 18, 20.

Hempel, Frieda:
Boston, Mass., May 18.

Jollif, Norman:
Reading, Pa., May 17.

Jones, Ethel:
Marion, Ind., May 43.

Kingston, Morgan:
Boston, Mass., May 20.

Koshetz, Nina:
Boston, Mass., May 20.

Land, Harold:
Summit, N. J., May 12.
Mamaroneck, N. Y., May 13.
Keene, N. H., May 19.

Lankow, Edward:
Boston, Mass., May 18.

Lazzari, Virgilio:
Boston, Mass., May 19, 20.

Lucchese, Josephine:
Boston, Mass., May 16, 19.

Macbeth, Florence:
Boston, Mass., May 18, 20.

Maier, Guy:
Mt. Vernon, Ia., May 13.

Matzenauer, Margaret:
Boston, Mass., May 19.

Middleton, Arthur:
Boston, Mass., May 16, 17.

Pattison, Lee:
Mt. Vernon, Ia., May 13.

Patton, Fred:
Greensboro, N. C., May 13, 14.
Keene, N. H., May 20.

Ponselle, Rosa:
Yonkers, N. Y., May 14.
Boston, Mass., May 16.

Rider-Kelsey, Corinne:
Springfield, Mass., May 19.

Rollins, Carl:
Providence, R. I., May 17.

San Carlo Opera Company:
Providence, R. I., May 12-16.

Schwarz, Joseph:
Boston, Mass., May 18.

Scotney, Evelyn:
Boston, Mass., May 19.

Seydel, Irma:
Tulsa, Okla., May 12.
Oklahoma City, Okla., May 13, 14.
Topeka, Kan., May 16, 17.
Kansas City, Mo., May 18, 19.
Omaha, Neb., May 20.

Stracciari, Riccardo:
Boston, Mass., May 19.

Sundelius, Marie:
Kalamazoo, Mich., May 17.
Springfield, Mass., May 19.

Thomlinson, Ralph:
Erie, Pa., May 16, 17.

Van Gordon, Cyrena:
Boston, Mass., May 17, 18.

must be placed Josef Stopak, for not only did he make good at his first New York appearance at Carnegie Hall on October 16, but he likewise did everywhere he played thereafter in concert and recital. What is most convincing and gratifying is the fact that his plans for the continuation of his musical conquest next season are laid on an even more extensive scale than this year. He has already arranged for two New York recitals, and his engagements for next season will take him over a wide range of territory.

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Normal Classes—Chicago, July 5; New York City, Sept. 22.

Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, June 20, 1921.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Dallas, Texas, May 10; Memphis, Tenn., June 28.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.

Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas, June 14, July 19.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., entire season beginning Jan. 5, 1921.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago classes April, May, June; Buffalo, N. Y., August.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas, Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill., Dallas, Texas, June 1; Chicago, August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.

Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore., June 17.

Mrs. Urs Synnot, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Normal Class, June 21.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, May 30—Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., May 2—June 6.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.

Mattie D. Willis, Normal Class, New York City, June 15; 915 Carnegie Hall.

Information and booklet upon request

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Lodewijk Mortelmans an American Visitor

Among Belgian musicians and composers none stands higher or enjoys greater repute than Lodewijk Mortelmans. Baker's Biographical Dictionary states that he is especially famous in his native country for his songs, which have won for him the title "the prince of Flemish song."

Mr. Mortelmans is now in America, having arrived here a week or so ago on the steamship Nervier. The Nervier sails from Antwerp to Baltimore—a freighter carrying no passengers—and Mr. Mortelmans only had the privilege of crossing on her by reason of the fact that he is a personal friend of the captain. The trip, which took all of nineteen days, must have been delightful, judging from the Belgian composer's glowing account of it. He was the captain's guest, had the run of the entire boat, and plenty of time for both work and play.

For many years before the war Mr. Mortelmans was conductor of the Antwerp Symphony Orchestra, one of the best



LODEWIJK MORTELMANS,
Belgian composer.

in Europe—an orchestra which has accompanied most of the world's noted artists and which has been conducted by the greatest conductors of Europe as "guest" conductor. The war has made a continuation of these concerts impossible, and Mr. Mortelmans states that it may be years before Belgium is again in a financial condition to warrant their resumption. The war also took from Mr. Mortelmans his son. He was one of the many Belgians who suffered from the German invasion. He says, too, that the war has killed the publishing business in Belgium. Before the war the German publishers did more than the French for Belgian composers, and now that that source is cut off, and the native publishers not financially able to undertake the printing of new works, the Belgian composers have little hope of getting their work before the public.

Mr. Mortelmans is a teacher at the Royal Conservatory at Antwerp, and will perhaps in the near future be its head. He has taken a short leave of absence in order to visit America, get acquainted with the country and its people, and perhaps arrange for the translation of his songs, all of which have been composed to Flemish texts. During his present visit his only public recital will be in Boston. It is possible, however, that he will return in the fall under the management of the Radoux Musical Bureau for the purpose of giving some recitals and conducting some of his own works. For the present Mr. Radoux has arranged a number of private recitals for him.

In addition to his songs and arrangements of folk songs, Mr. Mortelmans has written some large works for orchestra and for chorus. His visit here, if he decides to return, will be of genuine interest.

Italian Musical League Concert

The postponed concert of the Italian Musical League took place at Aeolian Hall on Tuesday evening, May 3, before a large and responsive audience. The star of the evening, of course, was Riccardo Stracciari, the genial baritone, who was in excellent voice and instantly captured the audience with his singing. When he made his appearance to sing three short numbers, storms of applause rang through the auditorium. His first number was Tosti's "Mattinata," followed by "Parlatemi d'amor," E. De Curtis, who was present in the audience and who responded to the baritone's acknowledgement from the platform, and "Paloma," sung in Spanish, and with such spirit and amusing facial play, that the listeners were aroused to much enthusiasm. Several encores followed. Later, Mr. Stracciari sang the "Largo al factotum" from "Barber of Seville" and came in for more salvos of applause and cries of "Bis." With Valentina Paggi, a talented young coloratura soprano, he was heard in a duet from "Don Giovanni" which went so well that it had to be repeated.

Miss Paggi scored much success at this concert, especially in her solo, the cavatina from "Barber of Seville," which was splendidly rendered. She possesses a voice of sympathetic quality, rich and clear, which she uses with understanding. In the coloratura work, she amazed her hearers with the ease and surety of her singing. Technically, Miss Paggi seems to have no fears, for she has been well schooled. The audience received the young singer very cordially and she was obliged to sing an additional number.

There were two other women artists on the program, Margita De Regency, pianist, and Giulia Grilli, mezzo-soprano. The latter recently gave a very successful recital at the same hall, when she was favorably received both by the audience and the press. Miss Grilli has a fine, rich organ, wide in range, and she showed that she has much temperament. For her first numbers, she sang "Come Down to Kew," by Deis, and "Amour, viens aider," from "Samson and Delilah." The latter was well sung and found instant appreciation. Miss Grilli was also heard in Pinsuti's

"Ave Maria," given to organ and violin accompaniment. She sang this beautifully. An aria from "Carmen" was also added to her numbers. Miss Grilli is a gifted young artist and should go far in her chosen field, as will Miss Paggi.

Miss De Regency is a youthful artist who is technically well equipped. Her playing of the Chopin nocturne in F sharp and the A flat polonaise met with the audience's approval and she was warmly applauded. She has a big tone and good rhythm, but she employed the use of the loud pedal too freely. This, however, is only a trivial fault which can be easily overcome. Later on in the program she was heard in the Weber rondoau brillante and the Liszt Hungarian rhapsodie, No. 14.

Roberto Rotondo revealed a very pleasant tenor voice of good range and power. His top notes were ringing and well sustained and he won instant favor. He sang "Lusinga," by De Curtis, and "Baciami," by Puccini, later being heard in "Cielo e Mar" from "Gioconda." Mr. Rotondo has a future.

Jean Nestoresco, the violinist who is no stranger to New York, has improved tremendously since he was heard here last. He is now an artist of many attainments and his playing of the various numbers won much applause and deservedly so. His technic is facile, his bowing easy and he plays with feeling, at all times holding the interest of his listeners. His numbers were the Wieniawski romance from the second concerto and Sarasate's "Gypsy Airs"; Fibich's souvenir poetique, "Dance Villageoise Roumaine"; Dimitresco, and his own arrangement of "The Lark," based on an old Roumanian folk song. The latter was skilfully arranged and went very well, as did several encores.

The accompanists were Alberto Bimboni and B. Gagliano. The Italian Musical League intends to present talented young artists from time to time, and in doing this work the League is to be highly complimented, for such talent as was heard at the first concert given under the auspices of the organization should be heard by the public.

Alexander Bevani to Open Studio Here

Alexander Bevani, who will open a vocal studio in New York the latter part of September, has had a long and varied career in the operatic world. Born in England, he went to Milan, Italy, to commence his studies at the age of nineteen years. There he placed himself under the celeb-



Hartsook Photo

ALEXANDER BEVANI.

rated teacher, Giulio Moretti, with whom so many famous singers studied at that time. He made his debut in Italy at the age of twenty-two as a bass in the part of Sparafucile ("Rigoletto"). Mr. Bevani made Milan his headquarters for ten years, studying all the time with Maestro Moretti, when he was not away fulfilling operatic engagements. He appeared in most of the leading opera houses in Italy, sang for two seasons at the Royal Opera, Covent Garden, appearing with the two De Reszkes, Plancon, Eames, Melba, etc.

Mr. Bevani also played the leading bass roles in the Nibelungen Ring at Covent Garden, London, under the leadership of George Henschel. David Bispham was also in this company. Later he played all the leading Wagnerian roles under Luigi Mancinelli and again under Anton Seidl at Covent Garden. In 1896-97 he made an extended tour of Brazil and the Argentine with an Italian opera company playing a repertory of thirty operas under the musical directorship of Giorgio Polacco.

For five years Mr. Bevani was principal bass of the Carl Rosa Opera Company in England during which time he sang a large number of operas, becoming famous as an exponent of the part of Mephisto. He also made a great success in the role of Leporello (Don Giovanni) and Count Almaviva ("Nozze di Figaro"). Thus, Mr. Bevani has had a life experience of grand opera, singing in four languages under the most famous conductors of his time.

Shortly after coming to America, Mr. Bevani went to California where he founded the Bevani Opera Company which played for some time in San Francisco and Los Angeles and was the means of introducing to the California public such artists as Regina Vicarino and Alice Gentile. Tiring of the excitements of operatic management, for the last six years Mr. Bevani has been teaching singing in San Francisco where he has established himself as one of the leading vocal teachers of that city. In this time he has brought out a number of artist pupils, many of whom hold leading church positions and are otherwise active in the musical life of the Pacific Coast. Mr. Bevani will later announce the location of his studio in New York where

he will receive pupils in tone development and will specialize on operatic coaching and distinctive song interpretation.

One of Mr. Ravan's pupils, Nona Campbell, contralto, has been engaged to sing the roles of Siebel and Martha in the concert performance of Gounod's "Faust" to be given at Stanford University on May 31. On this occasion Maud Fay will be the Marguerite and Mr. Bevan himself the Mephistopheles. Miss Campbell is a young singer of great promise and is the solo contralto at the First Congregational Church of San Francisco.

Margaret Powell Scores in Cincinnati

The Cincinnati Enquirer, in a recent article on the concert by the Conservatory of Music Orchestra, Chevalier Pier A. Tirindelli, conductor, had this to say of Margaret Powell's singing: "Then came the aria 'Hear Ye, Israel' from Mendelssohn's 'Elijah,' sung by Margaret Powell,



MARGARET POWELL,

Soprano, pupil of Thomas James Kelly, Cincinnati Conservatory of Music.

soprano, a pupil of Thomas James Kelly. She sang the aria in traditional oratorio style and acquitted herself with real distinction."

Margaret Powell has done some excellent work in recitals and concerts during the past two seasons, in addition to her regular Sunday duties as soloist of the Presbyterian Church of Glendale, where she is exceedingly popular. She was chosen by Mr. Tirindelli to do the solo part at a recent concert in his lovely "Ave Maria" for soprano solo, chorus and orchestra, and carried off high honors on this occasion, which was a concert devoted exclusively to the compositions of Mr. Tirindelli.

Final Favorita Opera Week

The Favorita Opera Company finished its season at the Manhattan Opera House last week, carrying through its program as announced and giving very creditable performances. There was a performance Tuesday evening for which this paper received no tickets. On Thursday evening "La Favorita," absent from New York for a long time, was revived. Picchi, an excellent operatic bass, was the Baldassare; Cavallini did very well in Caruso's old role, Fernando; Barbieri was acceptable as the King, while Mme. Frascani did her best work as Leonora. The season finished on Saturday evening with "Otello" Zerola, a specialist in the role, heading the cast, ably supported by Ordenez as Iago. The Desdemona was Lavinia Darve, who gave an excellent performance. Zerola was really impressive as the Moor, both in song and action, and was the recipient of tumultuous applause, as was also Ordenez after his monologue. The chorus was good in both performances and the orchestra efficient. Dall Orefic conducted "Favorita" and Guerrieri led "Otello." The company has made a very good name for itself and the attendance was satisfactory, the house being crowded Saturday night.

Kaufmann Pupils in Recital

Eight of the pupils of Mina Kaufmann collaborated in giving a recital in the Chamber of Music, Carnegie Hall, New York, on the evening of May 2. The program presented was well arranged and an interesting one. An appreciative audience attended the recital and heartily applauded the efforts of each one of the participants. Special mention should be made of the excellent singing of Betty Burke, whose high notes rang out true and clear in the Proch theme and variations. She also was heard in Adams' variations on a theme by Mozart, with flute obligato. Operatic arias, Scandinavian songs, numbers by American composers, etc., were presented by Esther Carlson, Margaret McDonald, Ellinor Young, Ruth Hall, Mildred Lee-trecker, Olier Brunet and Maud Young.

Alois Reiser an American Citizen

Alois Reiser, musical director of the Strand Theater, Brooklyn, has received his American citizenship papers.

MOZART SOCIETY HOLDS TWELFTH ANNUAL BREAKFAST

Twelve Hundred Attend Annual Event—Gifts to and From President McConnell—Music, Birds, Flowers and Dancing All Important Features

The "Pastel Breakfast" suggests to a male mind something to do with pastry, which in turn suggests something good to eat, and the allusion is obvious when the mind turns to the twelve hundred beautifully gowned women who gathered for the twelfth annual breakfast of the Mozart Society of New York, Mrs. Noble McConnell, founder and president, for all of them certainly looked "good enough to eat." The crayon-like colors of the pastel gowns (dark gowns taboo), the spirited music of Orlando's Orchestra of two dozen players, the festive spirit prevalent, all this struck one on entering the north corridor of the Astor Hotel, where all Mozart affairs are held. In the receiving line in the north salon were President McConnell and her reception committee, consisting of Mrs. Samuel Gardner Estabrook, Mrs. Edward I. Edwards (wife of the Governor of New Jersey), Marguerite Sylva, and other aides, all wearing garlands of pastel shades, with pastel feathers in their hair. In this receiving line were also three "lone men," consisting of Dr. LeRoy R. Stoddard (Alice Nielsen's husband), Rev. A. Edwin Keigwin, D. D., and F. W. Riesberg, of the MUSICAL COURIER staff; the three looked either scared to death or happy beyond expression, just as you will it! Following the reception of the guests and members, the honor guests entered the breakfast ballroom under hoops festooned with flowers, being escorted by Mrs. Henry W. Hawkins and others of the committee. They were preceded by Evelyn Estabrook, chairman of the junior cabinet, and her helpers, who scattered flowers. Amelia Bingham said last year: "You are the most beautiful things I ever saw in my life," and this surely applied this time, for glittering jewels, ropes of pearls, pendants such as the Queen of Sheba never saw, and colored feathers from far off tropical lands, all this set off the gowns which adorned the dainty representatives of the feminine world present. The honor guests, twenty-one in all, were escorted to the president's raised table. They were: Governor Edward I. Edwards and Mrs. Edwards (of New Jersey), Belle de Rivera, Maurice Deiches, Samuel Gardner Estabrook, Gabrielle Elliott, Dr. and Mrs. A. Edwin Keigwin, Leonard Lieblich, Noble McConnell, Mr. and Mrs. Richard T. Percy, Mr. and Mrs. F. W. Riesberg, Dr. and Mrs. Le Roy R. Stoddard, Marguerite Sylva, Mrs. Valdemar Sillo, Mr. and Mrs. Howard L. White and Mrs. John Francis Yawger. Members of the board who helped President McConnell in entertaining the honor guests were: Mrs. Benjamin Adriance, Mrs. Clarence Burns, Mrs. Robert H. Davis, Mrs. Samuel G. Estabrook, Mrs. William M. Haradon, Mrs. William H. McGee and Mrs. E. Bassford Schmalholz. And right royally was it done! (The present writer was almost smothered with so much femininity; encore, please!)

When all had been seated at the hundred and more tables, Rev. Dr. Keigwin said grace with truly expressive accent, this being followed by the singing of a similar sentiment by the Mozart Choral, text by Rev. John McNab, music by Spross. There followed a beautifully served collation, served by Mine Host Muschenheim (Mrs. Muschenheim is honorary member of the board) in deft fashion, with "bombe Mozart" as the climax (the scribe drifted the fair waitress to serve him with three).

There followed short speeches of greeting by Belle de Rivera, Dr. Keigwin and others; the usual "flashlight" was taken (it will appear in the May 19 issue of the MUSICAL COURIER); singing of American melodies, some new, more old; mention by Attorney Maurice Deiches of the noble charity features of the Mozart, including the East Side Clinic; of the Mozart Golf Club and promotion of social life under President McConnell. "A fanfare from the musicians in the balcony presaged something unusual, when Mrs. Clarence Burns approached the president, bearing a beautiful traveling case, with gold enameled trimmings, a gift from the board of governors. Representing them, Mrs. Burns said the gift but feebly expressed the love felt for that wonderful and original personality, Mrs. McConnell. "Nothing has ever given me such pleasure," said the recipient. "I never would buy such a thing, it's too expensive. Now that I have it, I will accept with pleasure the invitation of Governor and Mrs. Edwards to visit them for a week." Then a handsome beaded handbag was presented, and, asking for her "right-hand bower," Mrs. Estabrook came forward. "They call me an organizer," said President McConnell, "but it takes a diplomat to place tables for guests at card games, etc., and such a diplomat is Mrs. Estabrook. Just think, in all these twelve years I have never told her to 'go to Jericho!' I certainly have a tremendous admiration for her, for she runs a beautiful home; a certain part of the Mozart Society she organized, with original money making methods, the successful East Side Clinic Ball, and so I want to tell you all this" (another gift presentation). The president then gave Mrs. E. Bassford Schmalholz, chairman of card parties, a souvenir, referring to the occasion as "somewhat of a 'baggy' day." Mrs. William Maynard Haradon, chairman of reception, was given a fan; Mrs. Joseph F. Martin, who turned in over \$700 toward the East Side Clinic ball; Mrs. Henry C. Hawkins, chairman of reception; Mrs. F. C. Stevens, treasurer; Mrs. C. H. Nickerson, chairman of arrangements; Mrs. Horace W. du Moulin ("ever bright and smiling," said the president of her), all these were honored with beautiful gifts. The appropriate orchestra music heard on each presentation included "Sailing," "Pack Up Your Troubles," "We Won't Go Home 'Till Morning," each melody having a "meaning all its own." Mrs. Donald A. Green, a "Mozart debutante" and chaperon of the juniors, and Misses Estabrook, McCandless, Cochrane and Stevens, all these received special words of praise and gifts. Another bag was given "our New Jersey representative," Mrs. George W. Renn; Mrs. Peter F. Diehl, the president's "general messenger," was given two gold pieces; Martha Rieth, the ever courteous aide to the president, was given a week's wages ("no one gets 'salaries' nowadays," said the president) and also a golf lesson ticket; Elsie Bickman, Mrs. D. R. Van Riper and Mrs. Benjamin Adriance all received baskets of goodies or other tokens of good will. The president announced that five hundred and twenty-five members had paid dues in full for next season, thereby assuring the success in advance of the

season 1921-1922. The many apropos bon-mots and flashes of original wit and feeling which came from her lips kept things on the qui vive, and all in all the breakfast will go on record as a tremendous, brilliantly successful affair. Dancing followed, and this was much enjoyed by the gay throng.

It is beyond mere man to describe the many beautiful effects of decoration of the big ballroom and adjacent salon; he only remembers the living inmates, and got an inkling of the way King Solomon must have felt with his thousand wives—and also the birds in cages, a million flowers, belts, sashes, tiaras, crowns of flowers, blond girls, brunette girls. And all sorts of gowns—every variety—all one grand medley of beautiful effects which set the senses agog, and adds to the life worth living.

Raisa and Rimini at the Hippodrome

Rosa Raisa and Giacomo Rimini attracted so huge an audience to the Hippodrome on May 6 that the seating capacity of the house was not sufficient for those who wanted to hear these distinguished Chicago Opera artists. Every bit of available seating space was used and the stage also fairly jammed with the overflow. The program was a splendid one and the distinguished soprano and her husband were in fine voice, making the treat indeed worth one's while.

Mme. Raisa opened the program with an aria from "Ernani" (Verdi) after which she recalled several times in response to the thunderous applause. This same enthusiasm continued after her other numbers, also beautifully sung: "Berceuse" (Brahms), "Arietta" (Pergolesi), "Kakmine Bolina" (Rachmaninoff), aria from "L'Africaine" (Meyerbeer), aria from "Lohengrin" (Wagner), "Rachem" (Manza-Zucca) which incidentally was especially liked, and "Eili, Eili" (Schalit), also a favorite. There were numerous encores which the singer graciously gave in answer to the insistent applause, each finely given.

Mr. Rimini's big and luscious baritone voice was heard in an aria from "Zaza" (Leoncavallo), "Tarantella" (Rossini), "Brindidi" (Tirindelli) and "Visione Veneziana" (Broggi). One of the best offerings of the evening was the duet from "La Gioconda" in which the voices of the two artists blended perfectly together.

Laurence Lambert Moves Main Office to Los Angeles

Laurence Lambert, general manager of the Western Musical and Theatrical Bureau, has removed the executive headquarters from 602 Eilers Music Building at 287 Washington street, Portland, Ore., to Room 300, Trinity Auditorium, Los Angeles, Cal. The Portland office will be a branch office.

OBITUARY

Arthur P. Schmidt

Arthur P. Schmidt, one of the early music publishers in Boston and a valued friend of American composers, died Thursday night, May 5, at his home, 21 Pond street, Jamaica Plain, where the greater part of his life had been spent.

Mr. Schmidt was born April 1, 1846, in Hamburg, Germany, and he emigrated to this country at the age of twenty. After working for J. M. Russell of West street for a number of years, he went into business for himself in October, 1876, and there is in the present offices of the company in the Walker Building, 120 Boylston street, the first sign and small table which served as Mr. Schmidt's original business equipment. For a long time the firm was known as Arthur P. Schmidt & Company. In 1916, however, Schmidt retired from active participation in the concern which nevertheless continued to carry his name.

When Mr. Schmidt started in business he was particularly interested in the importation of foreign music; but with the development of native composers in this country, he began to pay especial attention to aiding them, and it is significant that his catalogue consisted largely of the works of American composers.

Mr. Schmidt had few outside activities and gave most of his time to his musical interests. He always kept in close touch with the Boston Symphony Orchestra and other musical organizations, and he numbered many friends among the Boston musicians. He was a member of the Sinfonia Fraternity of America and of the Boston Music Publishers' Association.

In 1868 Mr. Schmidt married Helene P. Suck, whose brother, August P. F. Suck, widely known cello player and teacher, died on April 18 in Roxbury, Mass. Mr. Schmidt is survived by his widow. A daughter, Matilda Schmidt, died a few years ago. The following testimonial to Mr. Schmidt was written for the Boston Herald of May 7 by Philip Hale, the distinguished critic:

Arthur P. Schmidt lived to see great changes here in the business of publishing music. He was largely instrumental in effecting these changes. Beginning modestly, by his fair dealing and foresight he established a house that has an international reputation. Cautious in some respects, he had faith in the American composer, when some other publishers were unwilling to run the risk of pecuniary loss. Mr. Schmidt did not consider this loss as of the first importance; he was willing to publish compositions of long breadth for which he knew there would be no adequate return. He lived to reap the reward for his courage. He took a pride in his catalogue. He admitted to it the names of foreign composers, at the time comparatively or wholly unknown, who now have widespread and honorable reputation. While he was diligent in his business, he was interested in art, literature and world affairs. A German by birth, he was a German of the old school, abhorring Prussian militarism and Prussian arrogance. In the great war he was wholly American in feeling and in speech. A man of strong convictions and decided opinions, he was at times aggressive in the expression of them, so that those who did not know him well took a wrong view of his character; for at heart he was sympathetic and generous. His purse was open to any appeal for the unfortunate deserving. His advice was ready and helpful. To many he was a loyal friend.

Julia Beatrice Kroeger

Julia Beatrice Kroeger, sister of Ernest R. Kroeger, composer-pianist of St. Louis, Mo., died on April 18, at St. Luke's Hospital, that city, as a result of an operation for appendicitis. She was associated with her brother in the Kroeger School of Music, one of the most prominent in the city, and was a well known teacher.

NEWARK MUSIC FESTIVAL

(Continued from page 5)

festival. The audience did not fail in enthusiasm, nor did it forget with its applause the veteran conductor, C. Mortimer Wiske, whose energy has built up these festivals to a leading place in Eastern musical events.

SATURDAY NIGHT

At an early hour people began to arrive at the Armory, so that by the time Conductor Wiske made his appearance on the huge stage there was a well filled house. As upon the previous evening, there was an interesting array of artists, headed by two Metropolitan Opera singers—Evelyn Scotney and Mario Chamlee, both of whom, by the way, are Americans. The keyboard kingdom was well represented in John Powell, the Southern pianist and composer, while Charlotte Peege, contralto; Harold Land, baritone, and Ada Tyrone, soprano, handled their respective parts with no mean skill. As a matter of fact, the program went off with apparent smoothness, even to the choral work, which formed a very worthy background.

The evening began with selections from Mendelssohn's "Midsummer Nights' Dream." Following the overture, "You Spotted Snakes" was commendably sung by the female chorus, Ada Tyrone and Charlotte Peege, to orchestral accompaniment. The chorus was especially effective in this work, revealing a fine tonal quality and balance. Both soloists came in for their share of the honors, each being adequate in the solos. "Through the House" was another vehicle on which the female singers rode to success with the audience, and here, too, did Miss Tyrone further impress her hearers. She has a voice of sweet, clear quality.

Evelyn Scotney, coloratura soprano, came next, her first offering being the "Una voce poco fa," from Rossini's "Barber of Seville." In this Miss Scotney at once impressed the audience with one fact—that she possesses a voice of unusually beautiful quality, which she employs with skill that is coupled only with artistry. She did her coloratura passages easily and with a certain surety that is comforting. The audience rewarded her with salvos of applause until she was obliged to give an encore. Later she was heard in "Il dolce suono," from "Lucia," which aroused the audience to more applause and brought another encore—"Lo, Hear the Gentle Lark!" Judging from the reception she received, Miss Scotney will be welcome again in Newark when she desires to make her reappearance.

John Powell selected his own "Rhapsodie Negre" to play with the orchestra, and it went remarkably well. Mr. Powell never fails to interest, and his contribution was one of the high lights of the program. For an encore he elected to give another of his works, "Danse Negre."

Mario Chamlee's first rendition was a very beautiful one of "Cielo e mar," from "Gioconda." The silvery quality of his well controlled voice found instant approval and he was given such a rousing reception that he could have sung encore after encore, but time forbade. The latter half of the program he was heard in the "Salve Dimora," from "Faust," which he sang with fine feeling. In the duet from "Rigoletto" with Evelyn Scotney both scored. Mr. Chamlee's initial appearance in Newark will remain memorable.

Harold Land, baritone, gave a good account of himself in the "Die Possente," from "Faust," being recalled for an encore—"The Want of You," Frederick W. Vanderpool. This little song, as always, met with much favor. Mr. Land's voice is rich and sympathetic. He was also heard in "Recognition of Land," by Grieg, with the chorus under Mr. Wiske. Two numbers in which the chorus came into its own were "Sailor Song," Wiske, rendered by the male chorus, and "Sweet and Low," Barnby, unaccompanied. The latter was exquisitely done and revealed the excellent training that has been theirs. "A Song of Victory," given by request, also pleased.

The accompanist of the evening was Sidney A. Baldwin, who furnished sympathetic support at the piano for both Miss Scotney and Mr. Chamlee. (Review of final concert in next week's issue.)

New Ballet by Morales

On Saturday evening, May 7, the Festival Dancers of the Neighborhood Playhouse presented "The Royal Fandango," a Spanish ballet in three scenes, book and music by a young Spaniard living in New York, Gustavo Morales. The performance was excellent, the dancers and pantomimists being thoroughly capable and intelligent in all they did. Special mention goes to Irene Lewisohn (Lady with the Fan), Dan Walker (the Young Prince), F. Levine (Court Jester), Clementine Fader (the Ugly Princess), the two Heralds, the two woe-begone Musicians, and a dark young lady who danced better than anybody else but could not be identified from the program.

The work itself was fair to middling, the book better than the music, which was only echoes of all the familiar so called Spanish tricks in rhythm and turn of melody, made familiar by non-Spanish composers (Chabrier, Moszkowski, Rimsky-Korsakoff, et al.), and rather surprising to find proceeding from the pen of a real Spaniard. The scenery was over-elaborate for the small stage and the lighting poor; but the costumes, by Ernest de Weerth, were a gorgeous riot of color in Velasquezian manner.

Rosen to Tour Europe

In spite of the financial allurements of the concert field in this country, Max Rosen has decided to spend the next two seasons concertizing in Europe. He will sail May 24 on the steamship Aquitania, accompanied by his father, who has constantly watched over the young violinist and shared his hopes and successes. This is their first return to Europe since Max's triumphal homecoming four and a half years ago.

Max Rosen has had an eminently successful season. Besides appearances with the Los Angeles Philharmonic and National Symphony orchestras, and numerous solo recitals, he has toured jointly with Leopold Godowsky. His first appearance abroad will be in recital in London and he will tour England, Holland, France, Italy and other countries. Among the orchestral concerts already arranged are several at the Augusteo in Rome under the direction of Molinari. Before sailing Mr. Rosen will make a series of new records for the Brunswick Phonograph Company.

National Association of Organists Meeting

The May meeting of the N. A. O., Henry S. Fry, president, May 3, began with a session of the executive committee at 5 p. m., was followed by dinner of the committee with Rev. Dr. Mottet, and this by a recital of choral and organ music, all at the church and parish house of the Holy Communion, New York, Sixth avenue and Twentieth

street. This variety of events made it one of the most enjoyable in the writer's New York experience, now a quarter of a century long. Reports of state presidents, decision to reprint two pages from the Diapason (the official organ) for circulation among the clergy and newspapers, details of the coming Philadelphia convention of July 26, 27, 28, including choice of a hotel as official headquarters, report of Treasurer Weston of \$1,152.44 on hand and all bills paid—all this interested the executive committee, Reginald L. McAll, chairman. Adjourning to the dining room, two dozen members sat down at the hospitable board provided by Rev. Dr. Mottet and his organist, Lynnwood Farnam. Following the dinner, letters regretting their absence were read from Schlieder, Carl, Noble, Day and others. Dr. Wolf, of Lancaster, Pa., told of the coming state convention of Pennsylvania organists. Editor Williamson, of the Evening Post (New York), often named "the organists' big brother," made some pleasant remarks. Dr. Audsley said, although eighty-three years of age, he "was the youngest member present"; his study of the organ as an instrument began in 1856, and he was still able to do his twelve hours daily. Rev. Dr. Webster, secretary of the American Seamen's Society, told of his daily collaboration with Chairman McAll, of the N. O. A. executive committee, and of his once conducting a service with Dr. Mottet. John Doane proposed a motion of thanks to Rev. Dr. Mottet for his hospitality, which was seconded by Sammond. Dr. Mottet disclaimed being "author of the meeting," saying it was all due to Mr. Farnam, the organist, for he (the rector) recognized the importance of the association. He saw a certain fitness in the meeting at Holy Communion Church, for it was on that spot Muhlenberg, rector of the church, compiled the first American Episcopal hymnal. His understanding of the saying that "one kind turn deserves another" was that, now that the N. A. O. had done the kind turn of meeting there once, they should come again and yet again. President Fry, who introduced the speakers with genial remarks, said he knew he spoke for all in rendering to Messrs. Mottet and Farnam fervent thanks of everyone present.

There followed an hour of music in the church, when the Church of the Incarnation choir, under John Doane, organist and choirmaster, and the Holy Communion choir, Lynnwood Farnam, organist and choirmaster, united in singing a magnificat by Stanford, with fine climax; "O for the Wings of a Dove," with solo beautifully sung by Lora Ferguson, in youthful, fresh and expressive voice; "Hail, Conqueror" (James), with brilliant high B flat at the close, and "Souls of the Righteous" (Noble), all done with splendid attack and breadth of expression, Mr. Doane conducting and Mr. Farnam playing. The singing of the united choirs (some sixty voices) evidenced the fact that St. Bartholomew's choir would do well to look to their laurels, for these choirs of mixed voices sang with splendid effect. Mr. Doane played "Isolda's Liebestod" with fervent expression. The "Hallelujah Chorus" was sung at the close, following which the organists and their friends adjourned to the parish house, where a short address was given by Pierre V. R. Key and others.

Affairs of the N. A. O. were never in such good condition, with promise of big things to come, many leading

organists of America taking active part in the doings of the body, all leading to the assumption that the coming Philadelphia convention will attract a large attendance, and for such result President Fry (Philadelphia) and Chairman McAll deserve first thanks.

Germaine Schnitzer's European Triumphs

Germaine Schnitzer, that thoroughly efficient artist who in the past has won laurels for her pianistic art both here and abroad, again recently met with ovations in Vienna. A number of press notices are at hand telling of "the fascinating virtuosity," "the technical perfection controlled throughout by supreme art," and "the warmth and understanding" which she displayed in her recital and concert appearances there. Tremendous applause and beautiful floral offerings proved that Mme. Schnitzer is as highly esteemed in Vienna as formerly.

The Neue Freie Presse recently published an interview with the pianist in which she contrasted conditions in America with those in Vienna. Mme. Schnitzer said that while in America, in reading of the conditions existing in Germany and Austria, she always had hoped that they were exaggerated, but was deeply moved to find that they were only too true. Her observations led her to the conclusion that the pleasure seeking populace is but like a thin veil to cover the real countenance of Vienna. As was to be expected of Mme. Schnitzer, she played for the benefit of the starving children and gave much joy thereby.

Mme. Schnitzer also was booked for engagements in Czechoslovakia, at the Italian Embassy, etc. May 1 found her playing at the Grand Concert Pasdeloup at the Paris Opera. She also was scheduled for several symphonic engagements, as well as several appearances in London. Mme. Schnitzer returned to America several days ago.

Emory Randolph Sings for Women's Club

A surprise concert at the Women's Club of Orange was given recently by that eminent tenor, Emory B. Randolph, before an audience of over one thousand women in the clubhouse auditorium. The occasion marked an important anniversary of the club, having been arranged for Margaret Anglin, who had promised a reading of the famous speeches of Shakespeare's Women and Miscellaneous English Poems with incidental music. Unfortunately, at two hours' notice Miss Anglin was taken suddenly ill and begged Mr. Randolph to substitute in her place. The tenor immediately broke all his engagements for the afternoon, and being unable to reach his accompanist, hastily boarded the train for Orange and reached the club just in time to save the program committee from utter despair. Making the best of his handicap, Mr. Randolph seated himself at the piano and played his own accompaniments, singing a cycle of English, French and Italian songs, the aria from "Manon," the "Flower Song" from "Carmen," and repeated encores. His method of tone production, which always assures superlative results, made the impromptu concert an extraordinary success, the program committee begging him at the end of the afternoon to consider an engagement singing for them in the fall at the reopening of the club.

A Triple Role for Erno Dohnanyi

Erno Dohnanyi was the star attraction at the National Symphony Orchestra concert April 26 when he assumed the triple role of guest conductor, piano soloist and composer. The program opened with the Brahms "Variations On a Theme By Haydn," op. 56 A, beautifully presented. This was followed by Mozart's concerto for piano and orchestra in G major (K 453), with Mr. Dohnanyi as the soloist. After the intermission came his own suite for orchestra, op. 19, with its four movements, previously reviewed in these columns, and which again delighted the large audience which filled Carnegie Hall.

So much has already been said of Mr. Dohnanyi that there is little new to add. He has already proven himself a composer to be reckoned with the foremost writers of the day, and as a pianist he likewise holds an enviable position. On this occasion he also exhibited his skill as a conductor with tremendous success and his huge audience showed by its insistent applause that it was thoroughly delighted. It need hardly be added that the work of the orchestra men was fully up to the usual high standard, Conductor Bodanzky sharing the honors of the evening.

Many New Dates for D'Alvarez

Marguerite d'Alvarez is finishing her second concert season in America in brilliant fashion and now has practically all of her time taken until she sails for Europe late in May. On April 15 she sang in Baltimore, Md.; Detroit on the 26th, and closing the Chromatic Concerts in Troy, N. Y., on the 19th. She ended the Furlong course in Rochester on the 29th. Her May dates opened at the Syracuse Festival on the 3d, when she sang with the Cleveland Orchestra. She also sang at the festivals in Norfolk, Va., and Richmond, Va., on the 9th and 11th. Tomorrow she appears at Greensboro, N. C. Next week she sings at the Pilgrim Tercentenary Festival in Boston and with the Mendelssohn Club in Albany, N. Y., and on May 23 ends her season, appearing as soloist with the Männerchor of Scranton, Pa. Her time for next season is fully taken until the end of the year, and recent bookings include November and December recitals in Cleveland and Canton, Ohio; Watertown, N. Y.; Northampton, Mass.; Pittsburgh, Pa.; Reading, Pa.; Baltimore, Washington and Philadelphia.

Gladice Morisson Under Radoux Management

It is announced that Gladice Morisson, the French soprano, is going under the management of Radoux's Musical Bureau, a management which was opened in America about a year ago under the auspices of the Belgian Ministry of Arts, and has made a notable success of the American appearances of several French and Belgian artists this season. Miss Morisson, who spent her early youth in England and France, is already well known in America. She was educated in Paris and London and graduated at the Royal Academy of Music, London, in piano, voice and composition. Her appearances abroad have been in opera as well as concert. She has sung in Germany and in various parts of France and England. Miss Morisson is returning to Europe for the summer and will begin her American season in the early fall.

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FEDERATION OF MUSIC CLUBS SELECTS PRIZE WINNERS

Mary Kent, Charles Carver, Enrique Ros and Carmella Ippolita, All of New York, Are Chosen—Contest an Interesting One

Great credit is due to the Federation of Music Clubs for the splendid work they are doing in the interests of American art by giving prizes to young artists of superior merit and promise. The Federation conducts a series of trials in every state of the United States, and the winners of these contests compete with others in the same district. The winners of these contests go to the biennial convention and compete for the national prize.

The writer had the privilege of being present at the entire series of contests of the New York district, held in Aeolian Hall, May 3, 4, 5 and 6. It was a busy week, the contests starting early each day and ending long after noon—and followed by a long and exciting wait by the contestants to hear who were adjudged the winners. The first three days were devoted to examinations of the New York contestants, and the final day to trials between the winners in the New York competition and the winners from New Jersey and Connecticut.

When it is stated that in New York these final contests were held between the survivors of preliminary contests in which about five hundred contestants were eliminated, it will be seen what a vast amount of work has been done by the active and efficient members of the Federation. It may also be stated here that even before the examinations began, members of the club had to go out personally and visit many teachers to persuade them that this was to be really a serious undertaking and that they should enter their best pupils. It appears that a mere announcement was not sufficient, and that most teachers, pupils and embryo artists held off, waiting, perhaps, to see what others would do.

That all of this effort has proven to be well worth while is amply shown by the results of the final contests. Those who won in these ultimate tests were, in every case, finished artists who might grace any concert stage. All that they need is a start, and the winning of the National Competition, to be held June 6 to 13 in the Tri-Cities (Davenport, Iowa, Moline and Rock Island, Illinois), gives them among other things a tour of the country, after which it is distinctly up to them to make good and to prove that the judges have chosen wisely. It should be added here that the judges make their choice on actual results, not on talent or promise. That is to say, the judges are required to pick out the artist most fitted at the present hearing for a public career, not the one who may appear to display promise of greater future achievement.

The judges at the first day competition—piano—were Leonard Lieblich, Yolanda Mero, Guy Maier, Alfred Mirovitch and Mrs. Stein. In the hall, down stairs and in the balcony, were a number of heavy cloth screens behind which the judges took their places, so that they could hear but not see. Each judge was provided with printed blanks upon which the grading of each piece played was written down. This was afterwards added up and averaged so as to show the winner. The piano credits are as follows: accuracy of text, ten; accuracy of dynamics, fifteen; rhythm, twenty-five; tone, ten; interpretation, forty; total, one hundred. Each contestant is allowed a certain time in which to demonstrate his skill. A list of pieces was provided in advance from which the contestant selected three: one from the old school, one classic, one modern (that, at least, is what appeared from what was played). A bell was rung to indicate the termination of each player's time limit. In this piano competition the names of the pieces to be played were announced—in the other competition this was not done, the judges deeming it unnecessary. The players were known by numbers, one, two, three, four, in the order in which they appeared—and the order of this appearance was determined by drawing, so that there could be no favoritism, and the trial was strictly anonymous, not even the sex, appearance or stage presence of the contestant being taken into consideration (a point which might admit of endless argument as to whether music is a purely impersonal, abstract thing, or whether the artist exudes a sort of magnetism that influences his success with the public. What do you think?).

In this competition there were five contestants, three men and two girls. They played works by Bach, Chopin, Liszt, Beethoven and Schumann, all of them displaying such virtuosity that it must have been difficult for the judges to pick a winner. However, they seemed to be unanimous in their choice, and the name of the successful contestant was announced to be Harry Ros, of whom more later.

In the violin competition on the following day there were four contestants, three men and a girl. They played Bach for violin alone, the Tchaikovsky concerto, Liszt, Wieniawski, Tartini, Beethoven, Mendelssohn, Paganini and Hubay. It was amazingly close, three of the contestants exhibiting so nearly the same amount of talent and skill that they all three might have been picked as winners. Two especially were close in a rather puzzling way, one of them playing very difficult virtuoso pieces with much bravura and the other playing with perhaps more sentiment but not playing anything beyond the ordinary difficulty. However, out of all this the judges chose, the lucky winner being a little girl, just eighteen and of Italian parentage, named Carmella Ippolita. The judges in this competition were Letz, Volpe, Korchak, Spaulding and Guidi.

Most interesting and exciting of all the competitions was the voice contest, men and women. There were five men and seven women—sopranos, mezzos, contraltos, tenors, baritones and basses. The judges were Lucy Gates, Marcella Craft, Mrs. Rudolph Ganz, George Meader and Maurice Halperson.

Singing, both because of the varieties of voices, and because of differences of temperament, manner, style and appearance, is the most varied of all the musical branches, and the things we saw and heard during these contests showed how difficult it must be for teachers to bring any semblance of real, finished art into some of their refractory, stubborn or stupid pupils. This is not intended to give the impression that the voice contestants were less brilliant than the instrumentalists, but that they had more chance and opportunity to do foolish things, or to leave undone those things which they ought to have done. One singer, for instance, acted out the songs with much dramatic movement; another waved a wabbling hand in the air; many of them forgot that they were singing words and one could scarcely tell whether they were singing English, Italian, French or Chinese—it sounded like wab, wab, wab—and that sounds like Chinese, now doesn't it? Even those who had extremely good voices and vocal style were not always careful of their enunciation. The markings for voice offer the following credits: breath control, fifteen; tone, ten; rhythm, fifteen; enunciation, ten; diction and interpretation, fifty. The winners were Charles Carver, bass, and Mary Kent, contralto, both already well known on the concert stage.

On the final day the interstate contests of the Empire District were held for violin, voice and piano. The piano contest was first. The judges were Schelling, Schmitz, Hughes, Ganz and Tracy. There were only two contestants, a girl from Connecticut and Ros, winner of the New York contest. The New Jersey contestant backed out. Ros was adjudged the winner.

Harry Ros, or Enrique Ros, is a Cuban by birth, born in New York during a stay of his parents in this city while the Spanish war was in progress. He was taken back to Cuba when he was two months old and remained there, studying with his mother, a well known Cuban pianist, until he was nine, when he won a state scholarship which gave him an education in New York. Ros comes from a distinguished musical family. At the age of three he was playing duets with his uncle, Laureanto Fuentes, the noted Cuban composer-pianist. He is a pupil of Joseffy and Stojowsky.

In the interstate contest for violin, the judges were Beebe, MacKenzie, Patterson and Volpe. The prize was again awarded to the New York contestant, Carmella Ippolita.

Carmella Ippolita was born in Boston in 1902 of Italian parentage. She was first taught by her brother, then at the Music School Settlement and later with Loeffler. She graduated at the Longy School in 1918. In 1919 she moved to New York and continued her studies with Bernard Sinheimer.

In the vocal contest for women there were three contestants. The winner was Mary Kent (New York). This contest was so close that it seems only fair to state that the New Jersey contestant, Devora Nadwornay, also a contralto, only lost by a very few points.

Mary Kent needs no introduction to our readers. She comes originally from Detroit, is a pupil of Samuel I. Slade of that city, of Herbert Witherspoon and of Schoen-René. She has toured with the Scotti Grand Opera Com-

pany and has sung at Ravinia Park. One of her notable successes was as Frederick in "Mignon."

In the contest for men there were also three contestants, and again the New York contestant won.

The winner, Charles Carver, is a pupil of Frank La Forge who played his accompaniments. He is a six-foot American with a magnificent bass which has already been heard from coast to coast in tour with Schumann-Heink and Matzenauer.

The judges in this competition were Estelle Lieblich, Yvonne de Treville, George Meader, Edward Lankow and Kate Condon.

Chicago Opera Enjoys El Paso Success

El Paso, Texas, April 6, 1921.—The music loving people of El Paso are greatly indebted to James G. McNary, president of the First National Bank of this city, and twenty other leading business men, for two performances of opera given by the Chicago Opera Association at Liberty Hall, on April 1 and 2. These gentlemen guaranteed \$20,000 to the Association for two performances of opera. The first performance was on April 1. "Tosca" was the opera. Rosa Raisa took the title role, with Martin as Mario Cavaradossi and Giacomo Rimini as Baron Scarpia; Nicolay was Cesare Angelotti and Cimini the conductor. Many curtain calls were given. Rosa Raisa having sung in Mexico City several years ago, a large number of Mexicans were in the audience who had heard her before. A large crowd greeted the singers. Riccardo Martin had sung with the Boston Grand Opera Company here some years ago, and therefore was no stranger in the city. The scenic effects were excellent.

The second night, "Carmen" was presented with Mary Garden in the title role. Muratore was Jose; Baklanoff, Escamillo; Margery Maxwell, Micaela. "Carmen" has been presented in El Paso by a number of opera companies in years gone by, but no such performance was ever witnessed in this city as was given by the Chicago Opera Association. The artists were called before the curtain time and time again. Georgio Polacco was the capable conductor. The scenic and electrical effects were magnificent, and it was one of the most gorgeous performance El Pasoans have ever witnessed. A word of praise must also be given to the chorus and the corps de ballet.

Heretofore, opera has always been given at some of our local theaters, where the stages were too small; but the Chicago Opera Association built its own stage at Liberty Hall, at an expense of several thousand dollars, and therefore was able to present opera as it should be. The acoustics in Liberty Hall have never been very good, but the Technical Director of the Association remedied these defects and all present could hear distinctly.

The company arrived on several trains in the evening of March 31, and the next day Mary Garden, Georges Baklanoff and the other artists secured passports through James G. McNary, and visited Juarez, Mexico, which is known as the Monte Carlo of America. Visitors came to the opera as far away as Santa Fe, and Albuquerque, N. M.; Douglas, Phoenix and Bisbee, Ariz.; Chihuahua, Mexico, and other surrounding towns in West Texas and New Mexico.

T. E. S.

Samoiloff Students in Opera

The performance of "Cavalleria Rusticana" and "Pagliacci," given by the Costanzi Opera Company, under the direction of Creator, at the Hyperion Theater, New Haven, April 17, was a notable one, and one which New Haven will long remember. The sopranos at this performance were Jean Barondess and Sonya Yergin, pupils of the well known New York vocal teacher, Lazar S. Samoiloff.

Jean Barondess, who appeared as Santuzza in "Cavalleria Rusticana," gave a portrayal of this role that thrilled the huge audience. A singer of unusual attainments, which she proved at her recent Carnegie Hall recital, Miss Barondess showed herself to be also an actress of dramatic ability. Sonya Yergin gave a truly brilliant performance as Nedda in "Pagliacci," the full beauty of her voice being heard especially in the "Bird Song," after which she received a veritable ovation; she was a charming Nedda, delightful both to the eye and ear.

Helen Jeffrey Engagements

Helen Jeffrey, the violinist, was soloist with the Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, at its spring concert in Carnegie Music Hall, April 26. The following evening she gave a recital at Westminster College, New Wilmington, Pa. She is engaged for a recital at the Lawrenceville School, Lawrenceville, N. J., next season.



Kochne Photo

MARY KENT.
(New York.)



© Underwood & Underwood

CHARLES CARVER.
(New York.)



H. Tarr Photo

ENRIQUE ROS.
(New York.)



CARMELLA IPPOLITA.
(New York.)

PRIZE WINNERS IN THE FEDERATION OF MUSIC CLUBS CONTEST, EMPIRE DISTRICT (NEW YORK, NEW JERSEY AND CONNECTICUT).



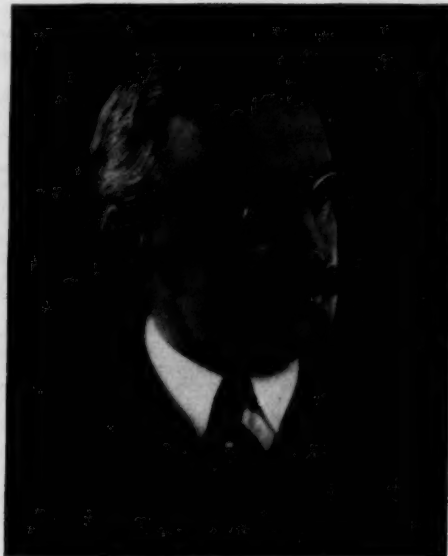
EDNA WALGROVE WILSON,

Contralto, who will appear in joint recital on May 24 at the home of Mrs. Walters, for the benefit of the Salvation Army Rescue Home, and on May 15 will be soloist at the memorial service for the Knights of Pythias. Several other dates will be announced later. (Daguerre photo.)



RUTH KELLOGG WAITE,

Who sang Frank Grey's "In the Afterglow" a couple of weeks ago with much success at the Strand Theater, Detroit. The management thought so well of the song that the art director, Francis Mangan, was requested to prepare a special stage setting for it.



HERBERT WITHERSPOON,

The eminent vocal teacher of New York, who will teach at the Chicago Musical College from June 27 to July 30. Mr. Witherspoon has the unique distinction of having his entire time booked more than two months before the opening of the summer school.



MILAN RODER,

Who wrote a number of the songs and scored a success as director of Oscar Strauss' "The Last Waltz," has left that production in order to devote his time more advantageously to the furtherance of his own compositions, especially those used in "The Last Waltz." Eleanor Painter is making a decidedly favorable impression in that production with his "Mirror Song." His other music for "The Last Waltz" is being exceedingly well received.



EDNA BISHOP DANIEL,

The mezzo soprano of Washington, D. C., who has won much praise both as a vocal teacher and as a concert artist. "Clear enunciation, absolute repose, right phrasing, proper delivery and perfection of attack"; "sings with understanding of her subject and music"; "rich flexible voice"—these are but a few of the tributes paid by the press of various cities to the art of Mrs. Daniel. On April 21 she sang at the Washington Club, at which time the drawing rooms were well filled with people of ancient American lineage. The songs presented by Mrs. Daniel were "To Love—to Suffer," by Tirindelli, and Rogers' "Star." The fact that her artist pupils are appearing in concert and opera speaks well for Mrs. Daniel as a pedagogue. (Buck photo.)

JESSIE MASTERS (LEFT),

Who has won the appellation of the all-American contralto because of the fact that she is of American parentage, American birth, and has received her entire education in America. According to the Richmond, Va., Times-Dispatch, Miss Masters has a message to give and she gives it, a most attractive personality, and an ability to reach the individual and hold her audience. (© Underwood & Underwood.)



RUTH CLUG,

The young pianist, who has won the praise of the New York public and press alike, will sail on May 21 on the steamship Rotterdam for England, where she will give a recital, then going to France, Germany, Holland, Switzerland and several other European countries after which she will return to America.



PHILLIP GORDON,

American pianist, who is on an extensive Ampico tour appearing in recital in Springfield during Ampico week at the First Presbyterian Church, April 15. Among the numbers Mr. Gordon played were the Beethoven "Appassionata" sonata, Liszt's "Venezia a Napoli" and the "Tannhäuser" overture by Wagner-Liszt. Here he is pictured in front of the Lincoln Statue, Springfield, Ill.



MUSIC ON THE PACIFIC SLOPE

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Cornish School Student Appears as Soloist and
Composer—Music in Educational Centers—
Spirituality of Spiering's Playing
Impresses—Notes

Seattle, Wash., April 18, 1921.—The annual convention of the State Music Teachers' Association which met in Ellensburg April 7 to 9, attracted a large number of the local musicians, partly for the reason that several of the programs were given up to local artists, and principally for the interest felt in the fact that the matter of certification of music teachers in the state was to have its final discussion. The State Board of Education had submitted a plan to the Music Teachers' Association which embodied the idea of appointing a committee of three from the Association to form an examining board for all teachers in the state, and that students of any teacher who has received a certificate would be granted eight credits out of thirty for high school graduation. The plan was adopted unanimously by the Association, and it is expected that it will be in operation by September of this year. The consensus of opinion of the Association was to the effect that the examination was not so much to test the teacher as to gain recognition with the Educational Board of the State in having credits for students, and the examining board will only use its power as examiners where teachers are unable to furnish evidences of study and education that would make them eligible as instructors in music. The educational system of cities of the first class is separate from that of the State, so that the present scheme does not affect teachers or students of the leading cities. It is expected, however, that since the smaller cities and the rural districts are to be

recognized by the State Board, that it will be an easy matter to have at least the same plan adopted throughout the State.

Much credit should be given to the retiring board of officers which was headed by Herbert Kimbrough, Dean of the Fine Arts Department of the State Agricultural College at Pullman, for having brought about this result during his two terms of office, and through the election of former vice-president Carl Paige Wood to the presidency of the Association the work will be carried to a successful conclusion. Those in attendance at the convention felt that it was the most successful in the history of the organization, both from the results obtained, the high standing of its concerts and recitals, and the exceeding hospitality of the musicians and citizens of Ellensburg. Mrs. Alexander Mahan, who was the district vice-president, was responsible for much of the arrangement in Ellensburg, and her indefatigable attention to the matter resulted in smoothness rare in conventions of any kind.

Of special interest among the many programs given was that of the recital on the afternoon of April 7, when the program was given over to compositions by the members of the Seattle Manuscript Society. Piano compositions by Carl Paige Wood and Adeline Appleton; groups of songs by Daisy Wood Hildreth, Amy Worth and Paul Pierre McNeely, and a sonata for violin and piano by Claude Madden made up the program. Another interesting program was that given by the faculty of Whitman Conservatory of Music, of Walla Walla, when Esther Sundquist-Bowers, violinist; Herbert K. Beard, pianist, and Howard E. Pratt, tenor, each rendered several numbers. The Friday night program which closed the musical part of the convention was given by members of the faculty of the Cornish School of Seattle, when Francis Armstrong and Boyd Wells played sonatas by Veracini and Mozart, and S. Y. B. Peabody and Jacques Jou Jerville rendered the Cathedral scene from "Manon." The next convention will be held in Walla Walla at a date to be set by the executive board some time in the near future.

THE DE CARO RECITAL

Michael De Caro, the young baritone who has gained much favor locally, was presented in recital by Mrs. Frederick Bentley, a social patron of the arts, April 12. Mr. De Caro played a program largely given to old Italian numbers which he rendered with excellent taste. He was in good voice and was given a cordial reception by the audience in all of his numbers. The concert was presented in the form of a benefit, in order to enable Mr. De Caro to go to Italy, where he hopes to enter the grand opera field.

MME. ALDA A FAVORITE WITH LOCAL PUBLIC

Frances Alda appeared in recital under the auspices of the Women's League of the State University, April 11, assisted by Theodore Flint. All of the charm of voice and the art of recital singing for which Mme. Alda maintains enviable fame were part of her appearance in Seattle. She has appeared here many times, and is among the artists that are most popular with the local public, as was evidenced in the ovation which was accorded her. Mr. Flint played two piano groups and the accompaniments in acceptable manner.

YOUNG CORNISH SCHOOL STUDENT APPEARS AS SOLOIST AND COMPOSER

Kathleen Collings, a talented student of Marian Coryell, of the Cornish School, appeared in a recital, April 10. The first part of her program was given over to works of Beethoven and Chopin, and the second part included eight of her own compositions. As a pianist, Miss Collings, who is still very young, appeared to good advantage, there being nice insight in her playing and her technic being quite adequate for the numbers she rendered. But it was in her own works that she elicited the greatest interest of her audience. Three Japanese sketches, and three Chinese tone poems, written in the modern idiom both in construction and atmospheric content, were pieces worthy of writers of much more matured experience. She has a delightful sense of melody and her modernism never loses the coherence of good form. Most of her training, in fact all of her serious

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training both in composition and as a performer, has been under Miss Coryell. Miss Collings is leaving for her home in London, England, at the end of this month.

MUSIC IN EDUCATIONAL CENTERS.

The 1921 Glee Club of the State College of Washington, under the direction of F. C. Butterfield, appeared in Seattle, April 8. The program was made up of the usual glee club offerings and in addition there was some very excellent singing done by the club. Several soloists, both vocal and instrumental, were heard to very good advantage.

George Kirchner, cellist; Jane Albert, soprano, with Arville Belstad and Irene Hampton as accompanists, rendered a program of varied compositions for the Faculty Wives' Club on the University Campus, April 1. Both artists are among the best in the local field and maintained their usual reputation for high efficiency in their performances.

SPIRITUALITY OF SPIERING'S PLAYING IMPRESSES.

April 5, Theodore Spiering appeared as soloist with the Cornish School Orchestra under the direction of Francis Armstrong, playing the Bruch concerto in G minor. Quite the surprise of the evening was the degree of finish to which Mr. Armstrong had brought his body of student players in the way of an orchestral organization. There were seventy players, and had the fact not been advertised of its being a student organization, there would have been little in the performance to have signified the fact. Mr. Spiering made his first appearance in Seattle as a soloist, and was enthusiastically received, both after his playing with the orchestra and in the solo numbers which he played with Paul McCool as accompanist. There is a spirituality in Mr. Spiering's playing which comes rather as a relief from the intense emotionalism possessed by most of the modern violinists, and his perfect technical equipment, combined with his musicianship, made his performance stand out as something unusual, even in this day of great violinists.

NOTES.

Mme. Herota, wife of the Japanese Consul, who is a graduate of the Tokyo Conservatory, and who has for the past two years been continuing her study under Boyd Wells, has returned to Japan, and will be heard in many concerts in her native land. Mme. Herota is a pianist of high attainments, and is technically equipped with the best of the modern women pianists.

The Cornish School presented one of the regular students' recitals before a large audience March 26.

Cecilia Augspurger presented a large class of students in an interesting recital at the Hopper Kelly studios recently. The young people gave very creditable accounts of themselves, maintaining the reputation which Miss Augspurger enjoys in the city as a successful teacher of young students.

J. H.

LOS ANGELES CONVENTION TO AID AMERICAN COMPOSERS

Mme. Matzenauer Triumphs with Philharmonic—The
 Becker Reception—Cortot Recital—Sold Out Houses
 Mark Chicago Opera Performances—L. E.
 Behymer Improving—Notes

Los Angeles, Cal., April 10, 1921.—A movement of much importance was made at the recent Presidents' Conference resulting in the adoption of the following resolution:

Whereas, we consider that the time has come when concerted action should be taken in recognition of the American composer and his compositions, and

Resolved, that we, assembled at the Presidents' Conference of the California Federation of Music Clubs, request the Federation to urge all musical organizations in the state—namely, symphony orchestras, chamber music societies, choral clubs, club program committees and recitalists—to present on each and every program at least one American composition of a recognized standard of excellence; and be it further

Resolved, that a letter be sent to each club president advising them of this action and requesting them to use their influence with the musical organizations in their territory that this may be effectively carried out.

(Signed) WA-WAN CLUB OF LOS ANGELES,
 Grace Widney Mabey, President.

MATZENAUER AT PHILHARMONIC CONCERTS.

The Philharmonic Orchestra presented Margaret Matzenauer at the eleventh pair of concerts and an enormous house greeted the superb contralto, who was royally welcomed. Her singing of a group of songs was lovely to a degree, both as to vocal quality, tenderness and feeling, and her rendition of "The Erl King," full of dramatic intensity. Her diction was delightful, her appearance magnificent, and she had fine support from the orchestra which was so fully appreciated by the audience that Mr. Rothwell was obliged to appear with the smiling singer again and again.

The numbers by the orchestra were the Beethoven seventh symphony, Liszt's "Les Preludes" and the "Love Death" by Wagner, and many affirm that the Beethoven symphony was never played better.

The Saturday evening concert was quite as brilliant as the afternoon; even more so, for many more musicians attend the evening concerts and there is greater enthusiasm, and on this occasion Mr. Rothwell and his men were so inspired, and Mme. Matzenauer so magnificent, that the audience became wildly enthusiastic and there were calls of "bravo" and endless recalls and applause.

THE BECKER RECEPTION.

Following the concert the hospitable home of Mr. and Mrs. Thilo Becker, which has become the Mecca for celebrities, was the scene of a reception in honor of Matzenauer, Frank La Forge, Cortot, the brilliant French pianist, and many local notables, painters, actors, writers and musicians, among the latter, Mr. and Mrs. Rothwell, who have made such a place for themselves in the hearts of Los Angeles people. Olga Steeb also was present, receiving many warm congratulations upon her two recent concerts, when her numbers were the Mendelssohn prelude and fugue in E minor, Mozart sonata in A major, Mendelssohn scherzo in D minor, a Chopin barcarolle and waltz and the Brahms second rhapsody. The modern numbers were "Rain in the Garden," Debussy; "Seguidilla," Albeniz; "Country Dance," MacFadyen, and the Strauss-Evler arabesque on the "Blue Danube Waltz" for a closing number.

CORTOT RECITAL.

Alfred Cortot, in conjunction with the Duo-Art reproducing piano, gave a program full of charm on the same evening. A great audience greeted the distinguished French artist, who strengthened the fine impression he established here on two other occasions when his musicianly and un-hackneyed interpretations won him unqualified approval. His selections were mostly modern—Debussy, Saint-Saëns and Cortot, with Chopin and Liszt for opening numbers.

SOLD OUT HOUSES MARK CHICAGO OPERA PERFORMANCES.

All the adjectives in use have been exhausted during the wonderful performances of the Chicago Opera Association, both by the critics and by those fortunate enough to hear the great stars, with the incomparable Mary Garden at the head. There is no telling which singer pleased most or which opera was best sung when there was such universal enthusiasm and such splendid singers, but there were numbers of disappointed music lovers who would like to have heard "Monna Vanna," for which not a seat could be had a week after the sale of tickets had begun.

L. E. BEHYMER IMPROVING.

During all this thrilling time when Impresario L. E. Behymer is generally much in demand, he was the subject of grave concern, and many anxious calls were made at the hospital where he is recovering from a serious operation. Ever brave and cheery, he remarked to one caller that he felt like a prima donna with all the flowers and attention showered upon him.

NOTES.

Richard Buhlig, who is having such success with his master classes, will soon give two recitals for his pupils. The first one will contain a variation on a motif of Bach and four Beethoven numbers; the second will be an entire Beethoven program.

The Philharmonic Orchestra tour, after the last pair of concerts, extends as far north as Vancouver and as far east as Denver. These forces will give forty concerts closing on the evening of May 28.

Mme. Jorgina gave a concert at Trinity Auditorium, April 2, assisted by Grace Linck, harpist, and Henny Robinson, pianist, the proceeds being devoted to the disabled veterans of the world war. Mme. Jorgina was in excellent voice and delighted her large and enthusiastic audience.

Most important and tremendously interesting to the musical world is the convention of Federated Music Clubs to be held here from May 1 to 4, inclusive. The program committee, with Gertrude Ross as chairman, has worked arduously and deserves great credit for the quality of the events they have planned.

Estelle Heartt Dreyfus is resuming her activities after her return from a trip around the world.

Mildred Marsh, concert pianist, has returned from the east and is again located in the Little Theater Studio Building. While in the east Miss Marsh had several of her compositions published.

Grace Syre is filling many April engagements.

J. W.

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GOTHAM GOSSIP

EMMA A. DAMBMANN PUPILS HEARD.

Emma A. Dambmann, vocal instructor, will soon end her very busy season and journey to Los Angeles, Cal., where a number of pupils are patiently awaiting her arrival. Her past season has been a brilliant and successful one, and professional pupils have been kept busy.

Recently Marie Black gave a series of musicales at the Ritz-Carlton Hotel. The last musicale and reception was given in honor of her brother, Charles Black, who has been abroad for five years. He heard his sister sing for the first time since her studies with Mme. Dambmann, and this was an unexpected pleasure. Miss Black sang "Come Back," Miller; "Elegie," Massenet; "Because," D'Hardelot; aria, "Un bel di," Puccini; duet, "Where My Caravan Has Rested," and "Whispering Hope." Her voice was beautiful and sympathetic.

Many of the guests were professionals, and after the reception Mabel Baker was heard to splendid advantage in "Ecstasy" (Rummel) and the "Aida" duet with her instructor, Mme. Dambmann. Miss Baker is very busy, singing a great deal for charity, and is popular at the First M. E. Church of Boonton, N. J. She was the principal soloist Easter Sunday morning, singing Rodney's "Resurrection."

Helene Eagan, another promising pupil, made her first appearance at the Open Hand Club, singing solos and a duet, "Boatman's Song" (Abt), with Mrs. Granville G. Yeaton; the guests were entertained by Mrs. John Eagan. Marjorie Barnes and Mildred Brautigam, also pupils of Mme. Dambmann, are profiting by their public appearances, singing at the Oriole luncheon given by the Southland Singers at the Hotel Astor, April 23, etc. An excellent program was rendered on this occasion by the following: Lucile Blabe, pianist and accompanist; Jacqueline de Moor, pianist; H. Fuchs, violinist; Mabel Baker, Marion Ross, Helene Eagan, Mildred Brautigam, Marjorie Barnes, sopranos, and Mrs. Granville G. Yeaton, contralto.

BECKER STRING MUSIC PLAYED.

The following played Mr. Becker's suite, "Reminiscences of Youth," for string quartet, April 8: Scipione Guidi, first violin; Alberto Bachman, second violin; Hans Werner, viola, and Carl Johnner, cello. These men, as well as the choice audience which filled the big Studio 110, Carnegie Hall, were all enthusiastic about the style and beauty of the compositions. Mr. Bachman played Mr. Becker's violin romanza with the composer at the piano, and Mr. Becker himself played a number of his own compositions, adding numbers by Brahms and Liszt, completing one of the most attractive of the programs of this season's series of monthly musical evenings given by Mr. Becker. On the second Tuesday in May there was a specially arranged program, with Yolanda Mero as guest of honor. This was the closing musicale of the season.

KRONOLD IN CANADA AND SARATOGA.

Hans Kronold, cellist, appeared in St. Thomas, Canada, April 7 with great success. The Times-Journal of the Canadian city next day said:

He is a virtuoso of the first rank, triumphing with easy brilliancy over all technical difficulties. He elicits with that art which conceals art and to a superlative degree that lovely singing tone which is eagerly sought for by the cellist. That produced by Mr. Kronold is absolutely pure and luscious and of beautiful quality. In his hands the cello only falls short of articulate speech in its power of emotional expression. It is poetry itself that speaks directly and immediately to the soul. Mr. Kronold's artistic range was visible in his first number, "Adagio," Bargiel, which was admirably interpreted. The scherzo that followed revealed his virtuosity, and the rondo, Bocherini, sufficed to disclose his mastery of all the resources of the instrument. His own "Romanze," written with full knowledge of these, was a charming and poetical composition, and his other contributions all attained the high standard he had himself set. The audience was lavish in its appreciation and would not be denied further opportunities of hearing the artist.

He also appeared at the Skidmore School of Arts and Music, Saratoga, N. Y., and was given an ovation. Mr. Kronold has this year undoubtedly reestablished himself, many appearances in new places and playing several recengements.

GRASSE-SCHUMANN-HEINROTH NEWS.

Charles Heinroth played Edwin Grasse's transcription of Schumann's D minor symphony at his recital at Carnegie Hall, Pittsburgh, May 7. It is said to be exceedingly effective for the organ, with endless opportunities to display the orchestral stops of a modern instrument. Will McFarlane speaks highly of Grasse's organ transcription of Liszt's "Les Preludes." He says he wishes he had more such brilliant transcriptions.

Ruth Kemper began her violin recital, April 25, at Aeolian Hall, New York, with Grasse's sonata in C, the composer

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MABEL BESTHOFF AT PRATT INSTITUTE.

At the second annual concert by the Pratt Institute Men's Glee Club, Brooklyn, Mabel Besthoff, soprano and composer, was one of the soloists. In her light and pretty soprano voice she sang "With Verdure Clad" (Haydn), and later three songs of her own, namely, "Give Me Today," "If I Were a Bird" and "The Sun Is in the Sky." Some of the leading singers of the day are singing Miss Besthoff's songs. Leroy Tebbis directed the club of thirty singers, and dancing followed.

GERMANY PUBLISHES STOEVIING WORKS.

The fifth and sixth editions of the German translation of Paul Stoeving's standard work, "The Story of the Violin," has been issued by his publishers in Berlin. They are evidently buying the Stoeving works over there, and the firm is keeping up its traditions by paying royalties to Mr. Stoeving in advance.

Mr. Stoeving's latest book, "The Mastery of the Bow" (Carl Fischer), has been issued in a German translation recently, published by Kahnt, of Leipzig.

PATTERSON PUPILS SING.

Elizabeth Kelso Patterson gave a studio musicale April 16, when eight of her pupils took part, namely: Celestine Drew, Estelle Leask, Agnes Grogan, Helen Crocheron, Mildred Young and Mary Stetson. Two pupils, Katherine White and Frances Wharton, sang for the first time. Mildred Huebner, a piano pupil of Harry Horsfall, played two selections. April 23 four pupils of the school were heard at a musicale given at the residence of Mr. Crocheron, Staten Island.

PROFESSIONAL WOMEN'S LEAGUE MEETS.

Mrs. Edmund W. Kingsland opened her home at 552 West 161st street April 13 in honor of the Professional Women's League. The board of directors, with the hostess and the president, Helen Whitman Ritchie, received the guests, among whom were Mrs. A. M. Palmer, Mrs. Stanley Lyman Otis and Mary Shaw.

The league held a matinee card party for the benefit of its philanthropic fund at the Waldorf-Astoria on April 21, under the chairmanship of Frances Abraham.

The last social day of the season was observed on April 25 at the McAlpin Hotel, with Mrs. Owen Kildare as chairman of the day. Among the guests of honor were Alice Chapin and Florence Foster Jenkins. The Baroness Leila de Torinoff sang operatic arias and spoke on her escape from Russia. There were vocal numbers by Rinaldo Caldori, baritone, and Julia Gormley, soprano, with Robert Augustine at the piano. Howard McNutt spoke on "Stars;" Minette Warren, composer-pianist, gave selections by Paderewski and Liszt; Dr. Edwin Leibfried contributed original poems and Mrs. Kildare read her article on "Psychology of Dress."

ORIOLE LUNCHEON AND MUSICALS.

"The Oriole Luncheon" was the attractive name given to the luncheon of the Southland Singers Club held in the Belvidere roof room of the Astor Hotel, April 23. The tables were beautifully decorated with oriole shades and greens. The president, Mme. Dambmann, handsomely and appropriately gowned in orange and black, was a charming hostess. Between courses some delightful musical numbers were given by members of the club. Ester Adie gave a splendid interpretation of "Dawn" (Curran). Mabel Baker's lovely soprano voice was heard in "My Lover He Comes on the Skee" (Leighter). A duet, "Awake, Dearest One" (Ball), was sung by Marjorie Barnes and Mildred Brautigam, their voices, clear and sweet, blending beautifully. Herman Fuchs gave an excellent interpretation of the Schubert-Wilhelmj "Ave Maria" and the Kreisler "Liebesfreud," besides a good technic, he has a sympathetic tone and finish of style. "Will-o'-the-Wisp" was daintily sung by Marjorie Barnes, and Helen Eagan put life and beauty into "Song of Sunshine." Mildred Brautigam offered "Supposing," displaying a well trained soprano voice of real beauty, and Marion Ross was heard in "Wake Up" (Phillips), which was excellently suited to her very sweet and fresh young voice. Willard Sekberg, Lucile Blabe and Jacqueline de Moore were the accompanists.

Mme. Dambmann expressed her appreciation to all who had given their assistance to club activities during the past year, and as a special token of esteem and appreciation for

(Continued on page 64)

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**NEWS OF INTEREST FROM
EUROPEAN MUSIC CENTERS**

(Continued from page 14)

dramatic poem by L. C. Nielsen, one of Denmark's leading authors. The second, "Kaddara," is an out-and-out opera, by Hakon Børresen, whose librettist is Norman Hansen, also a Dane.

Siegfried Salomon belongs to the young generation of Danish composers, and hitherto has composed only in small forms. His songs were especially valued for their decidedly personal expression. In "Kain," which is nevertheless not a successful work in the practical sense, this composer has proved himself to be an artist with a strong gift for characterization and a truly poetic sensibility. While not yet a pastmaster of orchestration he is able to mix the colors of his sound-palette agreeably and to contrast them with excellent taste, without going to extremes in the road of modernity.

His purpose in writing this mixture of music and the spoken word was the reform of the melodrama, a sort of fusion of it and symphony, which was to do for the anomalous art-form something like Wagner did for the opera. Thus far he has not succeeded, for the poem is not one of those few exceptions which favor melodramatic treatment, and the work as a whole cannot be anything but a compromise.

Nevertheless the purely musical aspects of it left a deep impression. The story of the drama concerns the tragedy of Kain, the brother of Abel, and the tortures of his soul after the crime. To this fervently praying repentant Jehovah sends the Woman, played by a very young actress, Inge Bendix. The title role was powerfully portrayed by Johannes Poulsen, who was also responsible for the effective and fantastically atmospheric staging of the work. Siegfried Salomon, conducting his own work, proved himself to be a very able and sensitive orchestral leader.

AN OPERA OF "GREENLAND."

Børresen's "Kaddara" is a picturesque operatic treatment of an Eskimo story. The scene is laid in Greenland and all its characters are Greenlanders. Among them Ujarak, the husband; Kaddara, his wife, and Annuna, a young Icelandic siren, are the principal ones, and their relations prove that well known eternal triangle is the leading social problem in the distant North as elsewhere. The criterion of prowess and honor in this region appears to be success upon the watery hunting ground; hence Ujarak, the hero, when he returns from an expedition without the expected quantity of fish, is abused by wife and friends and refused house-room in the settlement. Which gives rise to complications. We witness the new efforts of the hero, the harpooning of whales and—alas!—also his succumbing to the charms of insidious Annuna, who, in lieu of love potion, enchants him with her bite!

Follows the complete forgetfulness of the northern Siegfried, his wandering and troubles, and the comforting of the Medicine Man, whose "Song of the Drums" restores Ujarak's memory. Ujarak, meantime much mourned by his wife, returns and the entire camp is duly elated.

MAKES A GENUINE SUCCESS.

Like the plot, so the music is colorful, although purely circumstantial. The "Song of the Drums" is the most characteristic piece, and the "Hymn to the Sun," near the close of the last act, perhaps the most exalted musical moment of the work. The milieu, as well as the music, has, however, a decidedly original "flavor," and to judge by the outward success the work ought to make its way outside of Denmark as well.

The performance was excellent, the principal characters being taken by Tenna Frederiksen (Kaddara), Paul Wiedeman (Ujarak), Ranghild Broe (Tulewatta), Lily Lamprecht (Annuna) and Ingvar Nilsen (Medicine Man). Georg Hoeborg conducted. Hakon Børresen, the composer, was born in Copenhagen in 1876 and is a pupil of Johan Svendsen. He has written considerable orchestral and chamber music, as well as songs and piano pieces.

OPERA GOING TO LONDON.

It is not impossible, by the way, that the work may be heard in England this season, as the company of the Copenhagen Royal Theater is going to London in June to give several performances in Covent Garden. The "star" of the company is Peter Cornelius, the heroic tenor, whose portrait already adorns the pages of English journals. Peter Cornelius is, moreover, reported to have offers to go to America and may be heard in New York or Chicago before very long. His reputation is European in the broader sense of the word.

Another "star" of our company has just returned to us from America, namely Birgit Engell, who is much gratified by her recent reception in the United States. She is to sing "Kaddara" as well as "Salome" in the near future.

POPULAR SYMPHONY CONCERTS.

The popular symphony concerts of the Odd-Fellows' "Palä," conducted by Schnedler-Pedersen, continue to be the leading music-educational factor of Copenhagen, and their success is self-demonstrative. In the last two concerts Pedersen conducted Beethoven's "Eroica" and Mahler's first symphony, which was received with great enthusiasm by the large audience. Of the local artists who appear at these concerts as soloists, Anna Schytte, playing the Liszt E minor piano concerto, Peder Möller, interpreting the Mendelssohn violin concerto, and Lily Lamprecht, singing arias by Puccini and Gounod as well as songs by Grieg, deserve particular mention.

OTHER CONCERTS.

A manuscript song recital, by Ingeborg Steffensen, soprano, included some interesting Danish novelties, notably a group of songs by Ebbe Hamerik, whose "Lilac Time" evoked particular enthusiasm and had to be repeated.

Among the numerous other concerts of the month that of the Arhus Madrigal Choir was of more than ordinary interest. The choir, under its very able director, Mr. Blichfeldt, gave excellent renditions of old and modern choruses, the latter including works of Gretchaninoff and Cui. Herman Sandby, whose activities were already recorded in our last correspondence, attracted a representative audience, including royalty, to his recent orchestral

concert of his own compositions, and Bülow Radun gave a piano recital with a well balanced program which satisfied both critics and public.

VISITORS.

Of foreign guests the most favored have been Sigrid Onégin, contralto, and Tossy Spiwakowsky, child-violinist. Mme. Onégin, in two recitals, exhibited a wide range of repertory, from fifteenth century "bergerettes" to songs by Gustav Mahler. Her singing of Schubert's "Allmacht" is one of the most memorable moments of the season. Local critics are unanimous in their praise of her.

Little Tossy Spiwakowsky gave his concert for the benefit of the Radium Fund of Denmark, which was made several thousands richer by his efforts.

HUNGRY VIENNESE.

A "Vienna Cabaret" has recently made its appearance here and has enlivened our "Winter Palace" with operettas like "The Bat" and "The Beautiful Cubanese." The company includes some really excellent artists, but the unfavorable location of the "Winter Palace" is interfering with the success which they deserve. The company is said to be very fond of Denmark, but particularly of its—cooking. This is easily understood when one considers the half-starved look of some of the members. An English musical comedy, "A Maid from the South," is drawing full houses at present, and in it Amelie Kirgegaard scores a remarkable success.

THE ANTIDOTE.

As an antidote to all this gayety, it is worth noting that August Strindberg's plays are at present the leading attraction of our dramatic stage. S. P.

**Ghent Has Premiere of
New Belgian Opera**Demolder's "La Route d'Émeraude" Effective But Banal—
Antwerp Celebrates Beethoven—Monnaie Gives
Unusually Fine "Figaro" Revival

Brussels, April 1, 1921.—Musical activity in Belgium, far from slowing down, seems to have been spurred on by the approach of spring. This is noticeable particularly in the cities of the provinces, where deliberate efforts seem to be in progress to outdo the capital both in musical enterprise and magnificence. Two examples of these ambitious towns are Ghent and Antwerp.

At Ghent the Opera House paid homage to a Belgian composer, Auguste De Boeck, in producing "La Route d'Émeraude." The libretto is based on the famous Belgian novel of Eugène Demolder. The action takes place in the sixteenth century and is woven about the love tale of a Flemish painter. The libretto has given the composer ample scope to make use of his lyrical powers. He makes, moreover, a very interesting use of old Flemish folk songs. Demolder belongs to the same family as the painter Jordaens, and has to a certain degree inherited the almost excessive gaiety and flamboyant coloring of the latter. But he has also inherited the chief fault of the painter—a certain banality of expression which at times descends to the vulgar.

In Antwerp, while no novel features were introduced, the musical season has been none the less varied and ambitious. The great recent effort of this city has been to celebrate the Beethoven anniversary by holding a great festival, during which all the symphonic works and most of the chamber music were played.

Brussels takes no notice whatever of the approach of Spring, and the amazing activity continues. We have recently been treated to an admirable rendering of the ninth symphony at one of the Ysaye concerts, and several per-

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NEW YORK RECITALS ARRANGED

performances of the St. Matthew Passion at the Conservatoire. The latter, however, lacked conviction and finish. The great tradition of our well known Conservatoire will not be worthily continued until we decide to appoint an orchestral conductor worthy of the post, and capable of continuing the work of the great Gevaert.

Stravinsky's "Oiseau de Feu" meets with continued success. A recent performance of great interest was that of Debussy's "La Fontaine" for orchestra and piano. This piece, which is one of the composer's early works, is worthy of revival if only because of its historic interest, as it is decidedly instructive to compare the early manifestations of the composer's artistic genius with his later works. In this early work, although at times it exhibits lack of confidence, nevertheless that tender charm, gracefulness and poetic beauty which characterize the work of the French composer may be clearly discerned.

MOZART AT THE OPERA.

The Théâtre Royal de la Monnaie is worthy of mention here for more than one reason. Hardly a month passes without some new production or some addition to the repertory. After having presented "Falstaff" and "L'Heure Espagnole," we have just seen a really magnificent revival of "The Marriage of Figaro." Neither pains nor expense were spared to present a perfect performance of Mozart's masterpiece. The orchestra was under the able leadership of Francois Ruhlmann, who, realizing that the Belgian school of violin playing is the best in the whole world, made his musicians rehearse one by one, so that no detail of execution might be overlooked. The instrumentalists of the Monnaie play this score as though it were chamber music. The high and precise comprehension of Ruhlmann is responsible for the fact that Brussels has the benefit of an interpretation and an ensemble of the very first order.

Particularly worthy of mention are Mesdames Terka Lyon and Luart in the roles of Suzanne and Cherubino respectively.

The scenery, which had been especially designed by Jean Delescluse, was quite in keeping with the high standard of the performance.

During the coming month, the management of the "Monnaie" intends to produce among other works "Le Chant de la Cloche" by d'Indy; "La Péri," by Paul Dukas, and a revival of "Fidelio." When it is taken into consideration that for over four years this theater has been closed, and two years ago was still in a state of disorganization, the present high standard of the performances represent no mean accomplishment on the part of the management and producers.

PAUL COLLAER.

Paris Society Would Help Unknown French Composers

"The Unpublished Work" Is Accomplishing a Great Deal of Good—Alexander Kahn Attempts New Managerial Activities—Maria Davidoff Interviewed—Numerous Concerts

Paris, France, April 8, 1921.—The recital of Clara Rabinovitch is deserving of more than passing mention in these columns. After studying two years with Isidore Philippe and just previous to her Paris concert, Miss Rabinovitch played at Nice where a cordial welcome was accorded her. The press of that city made it clear by its unequivocal praise that her success was genuine. For a long time a great deal of interest had centered in this young pianist. It was not surprising therefore to find Erard Hall filled to capacity at her Paris debut. Her playing was characterized throughout by substantial musicianly and pianistic attainments, and her interpretations gave the imprint of thoroughness and of thoughtful preparation. Ravel's "Jeu d'eau" was rendered interestingly and brilliantly. Self assertiveness or impetuosity are evidently tabooed by Miss Rabinovitch whose playing rather imparts the stamp of legitimacy and less of the personal note. Her big audience showed itself in full sympathy with the concert giver, applauding her work most enthusiastically throughout the evening.

CONCERTS OF "THE UNPUBLISHED WORK."

A bi-monthly event calling for the whole-hearted support of all music lovers, are the concerts of "The Unpublished Work" at the Touche Hall on the Boulevard de Strasbourg. These concerts are under the auspices of the musical weekly "Guide du Concert." The active participation of its amiable editor, Mr. Bender, assures that note of impartiality and good fellowship without which a musical venture of this nature could never have obtained the full measure of encouragement and coöperation which it has received since its inauguration in 1919. Here unknown compositions are submitted and receive a hearing before a unique and esoteric public desirous of encouraging every composition possessing the characteristics of sincerity and progress. The intimate moral support offered the young composer by this institution can hardly be overestimated. Naturally the works here submitted are of very unequal merit, as the task of finding geniuses is still about as wearisome as the seeking of pearls in table oysters. The password generally precedes exceptionally meritorious works. A very important feature for the composer is the presence of publishers' representatives who accept works calculated to suit their requirements.

The twenty-eighth concert of "The Unpublished Work" introduced two interesting novelties—a string quartet by Ygouw and a curiously inspired work by A. Gavet, bearing the title "Kitab and Agani: Melodic intimacies from Omar Khayyam's 'Rubaiyat,'" for voice and piano septet. The Concert Guide informs us that Ygouw's string quartet was composed in 1919; also that the same author's violin and piano sonata was performed at the very first concert of "The Unpublished Work" in December, 1919. In the friendly surroundings above described the septet with voice

was not greeted with the usual Parisian tirades of violent hooting which is the common fate of the new work. On the contrary, its reception was very quiet. Despite the announcement of the quartet's entire emancipation from ordinary rules, it offered no startling melodic or harmonic innovations. The picturesque and effective progressions of the second movement and the mournful, weird declamation of the fourth were touched by the passing breath of genius. It only seems regrettable that the same spirit could not have reigned throughout all four parts. Its opening heaviness and the weak chromatic progressions of the third movement were a disturbing element. Yet the work as a whole is sincere and interesting.

Arthur Honegger, one of the most promising figures among the younger generation of French composers, was conductor and patron, so to speak, of Gavet's septet with voice. And what a heroic task for the voice! Here the singer had full need of the most developed modernistic tonal sense (in its most aggravated form). A first hearing of the septet causes one to ask himself whether the title "Melodic intricacies" would not be more apropos. The whole work is conceived in a delightful "vertical" tonality which is altogether symphonic in character, and replete with countless beauties. Unfortunately for the composer the septet will remain inaccessible to international favor as long as it remains in its present form. It should be re-written for orchestra. All honor to Mr. Honegger for its presentation and to the excellent musicianship and vocal superiority of the tenor, A. Sabatier, who was able to emerge with honors from this melodic labyrinth.

MME. MELUIS DELIGHTS.

The solitary bright spot in the dull Easter week just passed was the concert of Mme. Meluis at Gaveau Hall on March 31, the day before her departure for New York. The program offered a radical departure from the ordinary in its brevity, which may be termed a pleasing innovation. Late dinners and the late hours of Parisian life cause many concerts to drag out until after eleven o'clock, so that the concertgoer is obliged to fall back on midnight lunches to keep alive. Mme. Meluis' splendid voice soared over all the coloratura pitfalls of her program with supreme ease. Its unusual dramatic volume often affords a surprise at the end of a florid phrase. The singer was obliged to give numerous encores, and the audience, which was almost exclusively composed of Americans, was loath to concede the exceeding brevity of the concert program.

TATIANA DE SANZEWITCH'S UNIQUE SUCCESS.

If the success of Tatiana de Sanzewitch does not cause her rivals of the gentler sex the extreme unctious of sleepless nights, it is at least quite certain that they will have to reckon with her. The formidable array of private automobiles in front of Agricultural Hall was the first outward sign of the interest this youthful pianist has awakened, and a glance around the audience confirmed the presence of many of the most influential personalities of Parisian society. The frame of the picture was perfect, the subject proper being a charming and timid young girl of sixteen, or thereabouts;

the program—the appassionata of Beethoven, the "Carnaval" of Schumann, variations, interlude and finale by Dukas, and Balakireff's "Islamey." Of this program the most proper vehicle of Miss Sanzewitch's talent was (and one should add, was "naturally") the Dukas variations. Herein a sharply defined rhythmic and polyphonic sense, and excellent fingers guided by a practiced weight touch, were sufficient to assure a satisfactory interpretation. This splendid lyric work is extremely adapted to the peculiar and brilliant qualifications of Miss Sanzewitch. In the fact that her program contained the appassionata, the "Carnaval," and the "Islamey" one would be disposed to lay the blame on the teacher rather than on the youthful virtuoso. It is true that Miss Sanzewitch is in every respect a most extraordinary pupil. But her teacher or advisers should not be blind to the fact that there are probably not more than a dozen pianists living who can play the above mentioned monumental works with that exuberance and variety of infinite technical resource without which their performance loses all significance. Therefore the finales of the "Islamey" and of the appassionata, and the "Paganini" of the "Carnaval" proved in this case (as in ninety-nine out of one hundred others) insurmountable stumbling blocks which could easily have been avoided by the choice of other numbers suited to the pianist's age and individuality. It is true that French audiences are not accustomed to hear other than French artists, as a rule. Audiences of other countries more privileged in the choice of their artists, do not approve of the attitude of teachers who allow their pupils to play works publicly which are mentally and technically far beyond them.

OTHER RECITALS.

Blanche Selva, one of the foremost French women pianists, attracted a good sized audience to her recital at Pleyel Hall, April 5. At the same hour another very gifted pianist, Mr. Roger, played an exclusively modern program at Gaveau Hall. A rather meagre audience heard the Basset Trio at Erard Hall. The fourth attraction of the day was the organ recital of Marcel Dupre, known as the dean of French organists. Dupre's musical sincerity can best be judged by his choice of a program—ten Bach preludes and fugues.

April 6 was a more interesting day. Arriving at the Champs Elysee Theater with the avowed intention of hearing the Ukrainian Chorus, the first sound greeting one's ear was conducive to flight—three pianos were simultaneously attacking the twelfth rhapsody of Liszt! This fortunate incident enabled me to make the acquaintance of a new instrumental star—a cellist by the grace of all the

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major and minor musical divinites on his program, and these were no less than Bach, Haydn, Saint-Saëns, Veracini, Tartini and Boccherini. Maurice Marechal is a cellist of the very first order, a real discovery, and a musician with a great message. His style is so distinctly individual, so personal and convincing as to place him automatically in a separate classification. In hearing Marechal play the cello one forgets that his instrument has traditional limitations, for he is able to make us overlook them all and to conceive of a greater violin. The Haydn D major concerto as ordinarily performed is only a Haydn-bound nightmare to the concert-goer. For the first time in years it's true signification again became apparent. It pulsed through the veins of a true violoncellistic genius to the eager ear of an astounded public. A beautiful tone, so varied as to rivet the most lax attention; skips, double stops and trills which have surrendered all their difficulties, a ravishing cantilene, and above all a deep and spontaneous musicianship—these are qualities one was far from expecting, but which nevertheless are united to a marvelous degree in Marechal. His Bach lives, because his phrasing does not follow the dedicated patterns traced by musical automatons. Too often Bach performances either remind one of the terrified scramble of a commuter's rush, or else of the stolid complacency of a stout gentleman of fifty comfortably ensconced at his table in a fashionable restaurant, surrounded by five waiters. Any manner of playing which could invoke either the one picture or the other would not exactly be called inspired. A Casals or a Marechal find the true source in their inimitable variety and independence of phrasing, again reminding the hearer that to avoid the interminable impression of the monotony of a prairie landscape even the phrase should not be robbed of its individuality. Marechal's concert was an indisputable triumph.

Madame Molk-Froudiere, another of the day's attractions, was heard in a very fine program at Agricultural Hall. The assisting artists were Victor Boisard, the composer, and Eugene Wagner, the accompanist. A rather undignified rush to the third concert of the day was rewarded by the discovery of a new violinist of very unusual ability—Mr. Debonnet. Mr. Debonnet's contribution to the concert of the "Tarentell" society at Erard Hall was the Mendelssohn concerto. Although the wretched orchestra accompaniment effectively prevented the soloist from playing as he wished, it would not prevent the auditor from recognizing the fine qualifications of the soloist. Possessed of an extremely virile technique, the violinist found himself struggling against an irresistible current at every acceleration of the movement, or, indeed, at every attempted nuance of tempo. The only practical soloist for the occasion would have been an electric automatic violin. The orchestra might have been able to follow that. However that may be, we were able to appreciate the andante, which was played with a beautiful limpid tone on the part of the soloist. Mr. Debonnet's next appearance is awaited with interest, when it is hoped that appreciation of his ability will not be marred by the orchestra. The vocal soloist, Mme. Armandi, substituted a super-annuated song for Duparc's "Invitation au voyage," and we left the concert before Fauré's "Clair de lune," as the appeal of nature—a beautiful moonlight night—proved strongest at the end of an agitated musical evening.

THE RUSSIAN "CHAUVESOURIS."

An interesting and entertaining performance bordering lightly (and agreeably) upon the musical is that of the Russian "Chauvesouris" (The Bat) Theater of Moscow, which recently came to Champs Elysées at the Femina Theater. The program is interspersed with musical bits entitling it to passing mention in these columns. Lucien Wurmer's "Variationettes" on a popular Russian air and two Russian "sentimental romances," charmingly sung by Mmes. Birs and Erschoff, lend just the desired tinge of elegant musical diversion to this very artistic attraction. The preponderantly theatrical program is a novel and poignant representation of life's pathos and satire which would nowhere find more ready appreciation than in the States, especially as the chorographic conceptions are strikingly interesting.

NEW ACTIVITIES IN THE MANAGERIAL FIELD.

A managerial undertaking of more than usual significance to artists intending to visit France is that of Alexander Kahn, who is also European representative of the Columbia Graphophone Company. While Mr. Kahn's booking organization includes Italy, Spain, etc., it is in France especially that he is bending every effort to build up general concertizing facilities which have heretofore been lacking. To many who are familiar with the nation-wide musical situation in France, the first serious (and it is a very serious!) consideration confronting the pioneer in this field would seem to be the complete metamorphosis of human nature! Especially in the smaller cities which tolerate monthly or bi-monthly orchestra or band concerts with the occasional dose of itinerant operettas would the establishment of a regular concert life seem a most formidable task. These musical centers (?) have not been in the habit of allowing outside artists to "intrude upon the village privacy" to illuminate the darkness of their musical lives. Mr. Kahn, however, is not at all daunted by difficulties.

"Any public having such love for music as to sit through a program interpreted by the present 'favorites'—conductors especially—is not hopeless," said Mr. Kahn. "With an intense love of music to build upon, nothing is impossible. Through the cooperation of new elements in various cities we are actually creating facilities for real concert tours in France. Extensive booking facilities, as everyone knows, have hitherto not existed. But these booking facilities can be as successfully established and maintained here as elsewhere, for I contend that the French public is one of the most discriminating in the world in matters of musical taste. Though not polyphonic—indeed they are far from it—they possess a very vivid sense of melodic beauty. They are equally keen in their musical aversions. With such a public as a working basis it is possible to inaugurate a new development in the national and provincial concert life."

"But would this not necessitate the breaking away from ancient and deep-rooted preferences for opera and the operetta? Isn't the task too formidable to be accomplished by our generation?" I queried.

"No, not at all. At least it has been possible to get very tangible results at the outset. The other cities will in time follow the good example set by their neighbors. In furnishing local concert organizations with artists and conductors

of international fame our task is rendered easy, for the people are no longer satisfied with the usual mediocrities. The demand for the best artists is already asserting itself and I believe that a few years hence a very extensive field will be open to the great artist in France."

This subject was dropped at this point, owing to the arrival of the Russian mezzo soprano, Mme. Maria Davidoff, whose recent Paris appearance was such an unusual success. The diva, who was introduced to the writer, disclosed a very ingratiating, unaffected personality. When asked the usual question: "When are you going to America, madame?" the singer waved her hand with an air of supreme resignation.

MME. DAVIDOFF WOULD LIKE TO VISIT AMERICA.

"Oh! I would like to go to America. I guess everybody would. But I am not known there. Perhaps some day I may be. I hope so. Meanwhile I am booked for a concert tour in France and Italy. Have I been in the concert field a long time? Oh, no. My career has been altogether operatic, heretofore. I remained four years at the Lyric Opera in St. Petersburg singing 'Carmen' 200 times, and appearing in all the contralto roles—such as Dalilah, Rosina, Charlotte, etc., as well as those of the distinctly Russian repertory. But I had always looked forward to a concert career. To me its appeal is greater. Oh, yes, indeed, I believe one can express his individuality as fully on the concert as on the operatic stage."

"How did the revolution affect me? First, it provided me with a husband! When Mr. Kerenky was at the head of the government, my husband was appointed Minister of Public Works, and it was then that I made his acquaintance. Opera was given as usual after the revolution—until the advent of the soviets. Then my poor husband had to flee the country, and I followed him to France as soon thereafter as practicable."

"How could you resist the lure of public appearance for two whole years after your arrival in Paris?"

"Well, you see, I was very brave for a while, but, as you see, I finally weakened. You know that when once infected it is hard to get the contagion of the stage lights out of one's blood, so to speak. It was not long before I was coaching with Mme. Litvinne for concert. And after that, you know the rest."

H. E.

A Cologne Café Orchestra Scores Success in Concert

Musicians Accustomed to Playing in a Restaurant in the Daytime Prove They Can Give a Fine Concert
Program in the Evening—Carl Friedberg
Pupil Wins Success

Cologne, March 23, 1921.—One of the greatest surprises of recent years was the first appearance here of a new orchestra consisting of café musicians, whose public concert aroused absolute astonishment through the artistic quality of the performance. Musicians who are forced to play in noisy cafés in the day-time, where clean execution is not a requirement and are able to render a classical program in the evening with such exactitude, are worthy of sincere recognition. We hope that this discovery will result in the establishment of the second orchestra we have so sorely missed and which may serve to relieve the municipal orchestra by assisting in the popular cultivation of music.

The formation of a new municipal orchestra is also reported from Bonn, Beethoven's birthplace. Soloists of such standing as Grete Stückgold, the prominent Munich soprano, and Elly Ney, Germany's leading pianist, who is

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to tour the United States next year, have already concertized there with the new body; and Adolf Busch, who heads Germany's violinists, has likewise acted as its soloist.

CARL FRIEDBERG AND PUPIL

Carl Friedberg, whose friends in America are many, has a decided penchant for the more delicate classics and romanticists. He has lately added to his usual repertory compositions by Scriabine and the Swiss composer, Blanchet, and achieved splendid successes with both. A very youthful pupil of his, Erwin Schulhoff, accomplished a remarkable feat with a recital of two hours' duration in a darkened hall, when he played from memory in a really inimitable manner the works of modern writers, including Schönberg, Scriabine, himself, Vomacka, the Czech, and Cyril Scott, the English composer.

It is true that Cologne so far has not accustomed itself to the ultra-modern in music, a circumstance revealed by the amusement recently produced by Schönberg's latest orchestral writings. Heinz Tiessen's orchestral rondo, too, performed for the first time at one of the recent symphony concerts, only achieved a succès d'estime, although it certainly deserved more. Tiessen's music represents a logical bridge between Richard Strauss and Arnold Schönberg, besides being entitled to independent recognition as the expression of a sympathetic and forward looking personality.

DR. HERMANN UNGER.

Schreker's "Prelude to an Unwritten Drama" Causes a Bit of Comment in London

Albert Coates Introduces Interesting Novelties—Leff Pouishnoff Gives All-Russian Recital—Alice Frisca a Decided Hit—Other Programs

London, March 28, 1921.—Franz Schreker's "Prelude to an Unwritten Drama" has not yet supplanted the preludes to several written dramas much in favor with Londoners—such as Beethoven's "Coriolanus" and "Egmont"; Schumann's "Manfred"; Mendelssohn's "Midsummer Night's Dream"; Wagner's "Die Meistersinger." The gargantuan orchestra delivered its message with vigor and emphasis as well as with persuasiveness and subtlety, but it proved to be as incomprehensible and pompously empty as Pantagruel's windy speech when he gave legal judgment upon the lawsuit of the two lords. Surely this is the kind of writing Rabelais so richly burlesqued four hundred years ago:

"Slacking, therefore, the topsail, and letting go the bowline with the brazen bullets, wherewith the mariners did by way of protestation bake in pastime great store of pulse interquilted with the dormouse, whose hawk's bells were made with a puntinaria, after the manner of Hungary or Flanders lace, and which his brother-in-law carried in a pannier, lying near to three chevrons or bordered gules, whilst he was clean out of heart, drooping and crestfallen by the too narrow sifting canvassing, and curious examining of the matter in the angularly doghole of nasty scoundrels, from whence we shoot at the vermiformal popinjay with the flap made of a foxtail."

Those sentences mean nothing—which is exactly what Rabelais intended. And perhaps Franz Schreker meant as much, and no more, when he composed a prelude for an unwritten drama. Possibly a drama with an unwritten prelude would be more acceptable, especially as Keats says that unheard melodies are sweeter than heard ones. But the melodies of "Don Juan," by Richard Strauss, fell very pleasantly on the ear after the themes of Schreker, who was described on the program as "a composer of great in-

dividuality, an advocate of artistic freedom, who is opposed to the mere intellectual assimilation of dogmatic rules and to the slavish emulation of the great masters." So far as I could judge, Franz Schreker was guilty of no slavish emulation of the great masters. This new prelude of his, however, has already been reviewed in letters from Germany. It is unnecessary for me to say more than that. Sir Henry J. Wood presented it to the patrons of the symphony concert in Queen's Hall last week, together with sundry familiar works by Beethoven, Wagner, Tchaikowsky, Strauss. It was well received, but did not cause a riot of enthusiasm.

JAMES, COATES AND NOVELTIES.

E. F. James, the leading bassoonist of England, chairman of the London Symphony organization, who visited America a few years ago when his orchestra was conducted by Nikisch, died suddenly at the end of February. An elegy for strings and organ, composed by W. H. Reed, principal violinist of the orchestra, was played at the beginning of the recent concert by the London Symphony Orchestra in Queen's Hall, and was heard with due reverence by the audience in memory of the well known musician who had passed away.

Another English work conducted by Albert Coates on this occasion was a symphonic poem by Laurence Collingwood. The work has no name. It is, in fact, like a long first movement of a symphony, with good, terse themes, developed in a recognizable form, and well scored for orchestra. The composer was twice called to the platform, but he should remember that Albert Coates and the London Symphony Orchestra contributed greatly to the effect of the symphonic poem. Will it survive the ravages of the routine conductor and a promiscuously assembled festival orchestra?

Albert Sammons and Felix Salmond, the first a violinist and the second a cellist, played the rarely heard double concerto by Brahms. It can hardly be described as a lovable work by a sentimental composer. A review of the works of Brahms at this late date, however, must be left to the enthusiastic experts in small towns. New York and London have placed Brahms by this time. But I may ask if this double concerto fails to rouse an audience very strongly because it is not well known, or whether it is unknown because it usually misses fire? The two performers on this occasion are artists of great repute in London. Undoubtedly they played admirably both as soloists and as coworkers. Nevertheless, I found myself thinking of the time worn remark of the inexperienced critic, who said that the players were brought on in pairs in order to shorten the program.

The English newspapers are now publishing glowing accounts of Albert Coates' success in Rome, where he very recently conducted Brahms, Wagner and the inevitable Scriabine. But, as Doctor Johnson long ago remarked, "London is my theme."

ALL RUSSIAN.

Leff Pouishnoff had a well filled Wigmore Hall for his all-Russian piano recital last week and his playing was magnificent. Is it my ignorance of the Russian idiom that makes me unable to hear any difference among the works of these Russian composers for the piano? I can tell at once a composition by Bach, Handel, Mozart, Beethoven, Mendelssohn, Schumann, Chopin, Wagner, Brahms, but I listened in vain at Pouishnoff's recital for a personal mark on any of the music. This Russian music for the piano may be very good nevertheless. A marked personal characteristic has not saved Mendelssohn's piano works from neglect.

"THEN YOU'LL REMEMBER"—DAVIES.

Lamond played Rubinstein, Schubert and Liszt in Queen's Hall last Saturday afternoon to a very enthusiastic audience, and the orchestra performed three "African Dances" by Montague Ring as well as three more orchestral works. Nevertheless the occasion was neither a piano recital nor an orchestral concert, but a Chappell ballad concert with twenty-two numbers on the program. The ballads consequently predominated. A reflective scribe in the Daily Telegraph meditated upon this concert and concluded that "it is not lovers who have the best right to bless, or curse, Cupid, but those who are called upon to listen to the music and words written in his name." Certainly no charge of ultra modernity could be brought against Ben Davies for singing "Then You'll Remember Me" and "Sally in Our Alley." As this long popular tenor made his first stage appearance in "The Bohemian Girl" in 1881, he was naturally very much at home in "Then You'll Remember Me."

ALICE FRISCA A DECIDED HIT.

Last Monday evening a young lady from California, with the obviously San Franciscan name of Alice Frisca, made her first appearance in London, and did it in the grand manner by playing two concertos for the piano, and engaging Sir Henry J. Wood and his orchestra to furnish the accompaniments. As a method for parting with money this kind of orchestral concert is usually highly effective. Yet Alice Frisca, in spite of her youth, and without any kind of reputation as a pianist in London, came, was seen, and conquered many recalls and two extra numbers. She has the saving grace of personality, without which several greater pianists have gone to the wall, and with which she could have successful career had she less skill than she has. Her stage presence is exceedingly good and her technical equipment is of a high order. The only schooling she has not yet had is in the bitter school of experience. An old piano teacher confided to me that a girl of seventeen was too young to feel the poetry of Grieg's concerto and express the romantic chivalry of Liszt's E flat concerto. I told him I knew a piano teacher of sixty-seven who was too old to play at all, and I asked him which he preferred. Alice Frisca will, of course, be several weeks older before she reads these lines.

Yet ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!

My long experience as a concert goer—half a century, almost—has taught me that one of the greatest assets an actor or performer can have is youth, or, at least, youthfulness. The wisdom of experience is paid for by a constant loss of youth. Like the magical skin of the wild ass, which Balzac's hero obtained, it shrinks with the gratification of every wish. I took the trouble to look up a dozen or more newspapers and I found the verdict of the London critics to be uniformly favorable and often enthusiastic. Alice

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CATOIR'S PRAIRIE.

On Tuesday evening a young lady from Scotland, now a resident of London and the youngest professor of the piano at the Royal Academy of Music, gave an orchestral concert in Queen's Hall with the assistance of Sir Henry J. Wood's orchestra. She played Catoir's concerto in A flat, Rachmaninoff's concerto in C minor, and César Franck's "Symphonic Variations." Her program therefore was not hackneyed, but that fact in itself was not enough to make it uniformly interesting. Georg Lvovitch Catoir was born in 1861. His Russian name and Russian music must surely be accountable for the attention his concerto has attracted in England, where an equally good concerto by a native would have won well merited neglect. There are a few stray flowers of melody in this flat and sparsely covered Catoirian desert, but the entire musical contents of the long work could have been put into one movement of a sonata by a Beethoven. Perhaps the level, smooth, and undemonstrative playing of Isabel Gray helped to make the concerto monotonous. The pianist is free from faults except the great fault of not rising to climaxes. Every page seems well played and every passage is clear. But the power of playing on the emotions of her hearers is not conspicuous in Isabel Gray. I did not hear the remainder of the program as I went around the corner into Mortimer Hall, where that devoted apostle of Scriabine, Edward Mitchell, was giving one of his lecture-recitals.

AND SCRIBINE'S CACTUS GARDEN.

A mundane music critic treads lightly and enters such a hall of sacrificial rites with bated breath. There a little company of Scriabinites, which filled the little hall, listened reverently to the heartfelt words of the rapt pianist who expounded unto them the message and the meaning of the master's seventh sonata. He thereupon played the work twice through and was rewarded with silence and sighs, murmured exclamations of "wonderful," and, finally, a crescendo of applause. I must say that I preferred the full bloomed cactus garden of Scriabine, with all its prickles, to the scattered violets in Catoir's tame prairie.

"SIX DAYS SHALT THOU LABOR."

On Sunday evening I strolled into the Palladium a moment to see how Sunday evening audiences were employed. First, let me allay the amazement of the classical readers of these columns by explaining that, although the Palladium of the ancient city of Troy was the colossal statue of Pallas, and the palladium of Rome was the heaven sent buckler of Numa, the Palladium of London is only a theater. On Sunday evening concerts are given in it, and when I was there an excellent soprano, Sara Melita, was singing most effectively the "Bell Song" from "Lakmé."

These Sunday concerts would be popular enough in London if the concert managers were allowed to give them. The opposing forces are not at all the prudens and puritans and parsons, whom the foreign maligners of this great city are so ready to accuse. The opposition comes from the theatrical and trade unions, who object to working more than six days a week.

CLARENCE LUCAS.

Reifsnnyder Students Give Operetta

Under the auspices of the University Extension Society, "The Feast of the Little Lanterns," a Chinese operetta by Paul Bliss, was given by some of the students of Agnes Reifsnnyder at Witherspoon Hall, Philadelphia, on Monday evening, April 11. The entire production was under the personal direction of Miss Reifsnnyder, and reflected great credit upon her as a pedagogue and upon her pupils for the manner in which they must have cooperated with their mentor in order to make the operetta the success it was. The costumes provided were authentic, the scenery entirely appropriate, the music melodious and sung with taste by the principals and the chorus of fourteen.

Frances H. Greenhalgh, in the leading role of the Princess, was a distinct success from the moment she stepped before the footlights. The juggler maid and the long lost sister of the Princess was made a vital factor in the performance in the capable hands of Madelyn Reifsnnyder, while the part of Wee Ling was given the proper interpretation by Mary Marks. Anna E. Ellwanger's beautiful contralto voice was heard to advantage as the governess to the Princess. Special mention should be made of Marguerite Sibley, who was one of the real hits of the evening. She sang in excellent fashion a soprano solo from Gilbert and Sullivan's "The Mikado" between the first and second acts of "The Feast of the Little Lanterns."

Such a large audience was in attendance that long before the scheduled hour for the opening of the performance every seat in the hall was occupied.

Josephine Dowler Sings at Ellis Island

Josephine Dowler opened Music Week on April 17 at a concert at Ellis Island under the direction of Commissioner Wallis, who believes that music is a good introduction to America for the foreigners who seek to become citizens.

Miss Dowler was assisted by Anna Byrd, contralto; Salvatore Orlando, pianist, and Joseph Franco, violinist. She rendered songs in Yiddish and Italian as well as in English, and her fine soprano voice filled the huge hall and delighted the large gathering of listeners, many of whom were visitors from New York.

May Leithold's April Engagements

Following are some of the April engagements filled by May Leithold, the soprano, of Philadelphia: 11. Knights Templar Commandery at Lu Lu Temple; 18. Bourse Building; 21. Lu Lu Country Club at Edge Hill; 24. Fairmount Liedertafel; 25. Rittenhouse Hotel; 27. church entertainment, and 28. Rittenhouse Hotel for an Order of the Eastern Star.

Frenkel to Accompany Huberman

It is now practically a certainty that on his forthcoming American tour Bronislaw Huberman will be accompanied by the distinguished pianist and accompanist, Paul Frenkel, who has been Mr. Huberman's associate for some time in his European triumphs.

WHAT THE JURY THINKS**Julia Culp, Soprano, April 19**

Tribune Her voice has gained in volume and her art has ripened. *World* The voice is not so full or fresh as it once was.

Ellen Beach Yaw, Soprano, April 21

American Skillful in the delivery of florid melody, Mme. Yaw also has a good legato at her disposal. *Herald* Her range was of rather uneven power and her tones without much color.

Mme. Poldowski, Composer, Pianist, Vocalist, April 22

Evening Mail Mme. Poldowski's piano numbers showed that individual conception and piquant imagination which illumines all her work. *Times* Not without unmistakable traces of various influences generally emanating from France.

Julia Culp, Soprano, April 23

Tribune The Dutch soprano was in excellent voice. *Times* There was not last evening the complete command of the voice nor all the velvety smoothness and beauty of quality that one remembered in the voice itself, and some were, perhaps, disquieted by the audibility of her breathing.

"La Gioconda," April 25

Evening Post La Favorita Grand Opera Company began a short season of opera with a satisfactory performance of Ponchielli's "La Gioconda." *Herald* It was soporifically dull, musically frigid and artistically crude.

Nellie and Sara Kouns, Sopranos, April 28

World They won a position on the concert stage by their recital last evening in Town Hall. *Tribune* They sang as vaudevillians, and their amiability as purveyors of entertainment was incongruously framed by the dignity of a concert hall.

"Aida," April 28

American (Headline) "Aida" admirably sung by the Favorita Opera Company. *Herald* The performance was one of singularly anemic quality and rude outlines.

Abram Sopkin, Violinist, April 29

Tribune He has technical fluency and accuracy in a high degree. *American* There were enough signs of immaturity and lack of security in his playing, however, to justify the belief that it might have been advisable to postpone his debut until he had developed his natural talents still further.

Edna Winston, Soprano, April 30

Herald Undoubtedly Miss Winston's voice belongs to opera. *Times* She developed a hard and heavy style in operatic airs.

PITTSBURGH ITEMS

Pittsburgh, Pa., April 10, 1921.—The second benefit concert for the Stephen Foster Home, under the auspices of the Musicians' Club, brought Toscanini and La Scala Orchestra. The program included the Beethoven symphony No. 5 and the "Tristan and Isolde" prelude and "Love Death." The audience was enormous and the great Italian leader more than electrified with his wonderful dynamic personality and musicianly conducting.

Every spring the Academy of Science and Art requests the native composers to offer a program of original works, and this year's concert was the high water mark of success. The composers contributing were Richard Kountz, Harvey B. Gaul, T. Carl Whitmer, Samuel Robbins and Arthur B. Jennings, Jr.

One of the outstanding events of the month was the musical comedy, "Ship Ahoy," presented March 4 and 5 at the Schenley Theater for the benefit of the athletic fund of Carnegie Technical School. "Ship Ahoy" is the work of the school from start to finish. The music was made at Tech. The scenery was designed and painted there. The costumes were made by Hans Muller and the members of the cast. The lyrics were all tuneful. "Moonlight Maid," by Art O'Neal, had an entrancing melody. "Dumbella" and the "Nicest Girl of Them All" are already heard about the streets on every whistler's lips. Hans Muller not only did the costumes, but put over the bulk of the songs in fine style. The leading lady, Mary Lissfelt, besides her two songs, did a splendid dance scene with Jack Willard as Bob Adams. Carolyn Mering and Al Speer held honors in a love scene on the sea bottom, and Dorothy Chalmers as Hedda Leddus, the Swedish follower of the hero, was delightfully unaffected. A Russian folk dance by Lucille Flanders and the dry humor of Eddie Reed were the other outstanding features of the play.

J. F. L.

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CINCINNATI

(Continued from page 10)

CONSERVATORY OF MUSIC ITEMS.

Dwight Anderson, pianist, and Florence Golson, soprano, of the Cincinnati Conservatory of Music, gave a joint recital in Mobile, Ala., April 13, when the Alabama Federation of Music Clubs met in convention. At one of the concerts there was a choral festival in which the women's choral societies of the entire state combined to give the first public hearing of Miss Golson's cantata, "Spring Symphony." It was this cantata which won the prize last year at Oxford, Ohio, given by the Ohio Music Teachers' Association. Miss Golson was the guest of honor at the concert in Mobile.

In a program arranged with unusually fine taste Mary Young, a pupil of Daniel Beddoe, gave a song recital at the conservatory, displaying a contralto voice of beauty and singing with dramatic intensity. Her selections were taken from the various classic schools, old Italian, French, operatic arias, and some lovely modern examples, all given with rare musical taste.

May Vardeman, a pupil of Jean Verd, created a fine impression in her recital at the conservatory April 5. She has a brilliant execution and a fine command of tonal values that made her playing unusually interesting.

A surprisingly good program was heard at the Conservatory of Music April 6, when Grady Cox presented his young pupil, Mary T. Bolger, in a piano recital. Miss Bolger gives evidence of unusual promise as a pianist.

Idella Banker, a pupil of Daniel Beddoe, appeared in a recital at the conservatory several evenings ago. She possesses a rich soprano voice of excellent range and brilliant quality. She deepened the impression she has previously made.

COLLEGE OF MUSIC NOTES.

J. H. Thuman, manager of the College of Music, has been elected an honorary member of the Ohio Federation of Musical Clubs.

The pupils of Lino Mattoli gave a recital at the Odeon April 8. Mr. Mattoli is a member of the College of Music faculty and his recitals are always occasions for much pleasure, the pupils showing the results of excellent training.

A concert was given by Marie Niehaus, a gifted young piano pupil of Frederick J. Hoffman, of the College of Music, April 5. She displays a technic of uncommon note, and her playing was excellent.

A. J. Gantvoort, of the College of Music, visited St. Joseph, Mo., last week, where he attended the annual convention of the National Conference of Music Supervisors and took an active part in the convention.

Helen Stover, a former pupil of the College of Music, has been gaining success at Portland, Ore., having appeared as soloist with the Portland Symphony Orchestra. She was a former pupil of Hans Schroeder.

The pupils of Irene Gardner, of the College of Music, gave a piano recital recently.

NOTES.

The members of the Clifton Music Club gave a concert at the home of Mrs. Lewis M. Hosea on April 5.

The Hyde Park Music Club gave a sacred program at the Library Auditorium on April 8. Alice Hardeman DuLaney spoke on "Parsifal" and gave some illustrations. Mrs. Louis F. Brossard, president of the club, presided.

A concert was given recently by the Woman's Musical Club. The program was devoted to the works of Grieg. A part of the program was an appropriate paper read by Philip Werthner.

At the Cincinnati Woman's Club, April 14, a musicale was given by the Alpha Chapter, Mu Phi Epsilon Sorority. The program was varied.

An attractive musical program was given at the Eagle Opera House, St. Bernard, April 13, under the direction of Mrs. Philip McMahon.

Martha Doerler, a student at the Conservatory of Music, will appear here during the summer with the Zoo Opera Company.

The Monday Musical Club gave an operatic program at the residence of Mrs. Charles Towner some days ago.

The news has been received here of the successful performance of a new musical composition by F. Bundy Thomas, of Norwood, who is assistant musical director at the University of Michigan, Ann Arbor. He composed the overture for the annual opera given by the students of the university.

A song recital was given at the Cincinnati Conservatory of Music some evenings ago by Luther Richman, baritone, pupil of Daniel Beddoe. He sings with confidence and his selections covered a varied line of compositions.

W. W.

Dilling Fills Many Dates

The month of April included the following appearances for Mildred Dilling, the harpist: A private musicale at the home of Mrs. Laniar Leahy, in Washington, D. C., on the 4th; at the National Theater, of the same city, in a recital with Nina Tarasova, on the 5th; midnight of the 5th, a concert at Soldiers' Rest, near Washington; an appearance with the Mendelssohn Glee Club, of St. Thomas, Ont., on the 7th; a joint recital with Edgar Schofield at the Englewood (N. J.) Woman's Club on the 11th; at Albany, N. Y., on the 19th, and in Providence, R. I., on the 27th. Miss Dilling appeared in Halifax, N. S., May 4; Wolfville (N. S.) May Festival, May 5, and she sails for France on May 14, returning the end of September to appear at the Lockport Festival.

Daniel Mayer to Manage Selinskys

Among the attractions which Daniel Mayer will present next season are Max and Margarita Selinsky in recitals for two violins. Both are of Russian birth. Mr. Selinsky studied with Carl Flesch in Berlin, and Mrs. Selinsky with Leopold Auer in Petrograd. They have been heard extensively both as individual artists and in their ensemble programs in the principal music centers of Europe. They were particularly successful in London, and on the occasion of their New York debut revealed an art which is absolutely unique in their particular line. One critic referred to them as the "Maier and Pattison of the violin."

They have left for the Canadian Northwest and are en route to Honolulu, where they will spend the summer, and will return to this country in the fall for their first concert season.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

ORGAN MUSIC FOR SALE.

"I have a collection of organ music that I should like to dispose of. Do you know of anyone who would like to purchase it?"

The Information Bureau does not know of any purchaser, but it may be that someone would be glad to buy it. The name and address of the owner will be furnished upon request.

STUDY FOR CLUB.

"A few weeks ago there was a letter of inquiry in the Information Bureau from a Club as to future study, but I have forgotten your reply. Could you give me some suggestions for next year? We have had 'American Composers,' 'Women in Music and Their Compositions,' 'Grand Opera' and 'French Music.'"

"For next year we want something different again. I have wondered if there are enough interesting things in 'Folk Music of All Nations,' using the folk legends and folk dances by children in costume. Again I thought of limiting the programs to music of 1920 and 1921, thus getting acquainted with the best new publications."

"We have seventy members and decided at our last meeting to do more civic work in music, and will adopt the slogan 'Make Our City the Music Center of Our State.' At the end of three or four years we will drop the word 'make' and realize that our city is the musical center of the state."

"For next year we have increased our concert (artists) series to several more than we had this season; also we will have a choral club with a paid director. We have a junior club of 115 members which meets monthly, and a 'Juvenile' of seventy-five with the same number of meetings."

This interesting letter shows what can be and has been accomplished by the united efforts of music lovers in one city of the middle west. To have brought so much good music to old and young alike is a fine record for any club or organization and deserves the hearty thanks and cooperation of all.

The suggestion of folk music is excellent as there is such a large field to draw from especially as the interest in folk music has been constantly increasing, and the opportunity for studying the subject brought much more within the reach of club work. The work done by this club has been so comprehensive that the members must be well informed upon the various subjects studied and be ready for any work presented to them.

Other subjects from which you might select your year's work are: Indian music, Chinese and Japanese music, musical instruments (of the orchestra), ancient choral music and ultra modern music.

B FLAT AND A CLARINET.

"Will you kindly inform me why, in the orchestra, parts are written for the B flat and A clarinets? Is there any difference between the above instruments?"

The B flat and A clarinets, although similar in construction, are independent instruments. Both are what are called "transposing instruments." The B flat clarinet transposes one whole tone downward; i. e., music written in the key of C for the B flat clarinet

sounds in the key of B flat (hence its name). The same is true of the A clarinet, which, however, transposes a minor third downward; music for this clarinet written in the key of C sounds in A. The reason for the use of these two clarinets is to avoid as far as possible the employment of many sharps or flats in the signature, thus lessening the technical difficulties for the player. For instance, if the key of an orchestral composition be F sharp major (six sharps), the clarinet part would be written for the A clarinet in A major (three sharps). By this system of notation (which, it may be remarked, is a relic of old times, cumbersome and unnecessary at the present day when the technic of clarinet players is so highly developed), the use of more than three accidentals is always avoided.

MUSIC FOR WHISTLERS.

"I would like to have some information concerning material for students who whistle. I have a contralto who whistles all her songs. I now want something which will show a more facile execution. Are there special studies for whistlers?"

The Information Bureau is not aware of any music arranged specially for whistlers. There are so many songs with difficult "runs" and variations that the whistler generally uses some one or more of them. Also instrumental music is largely drawn upon for whistling work. Some of the florid waltzes give great opportunity for whistling effects. But would it not seem as if the young contralto should get her facile expression from her singing exercises? As soon as she can sing florid music, she can whistle if she has been able to do so up to the present time.

Mikas Petrauskas Wins Chicago Success

Mikas Petrauskas, Lithuanian tenor-composer, attracted a capacity audience to a concert which he gave in Chicago, April 20, in Bohemian-American Hall. The program was drawn largely from his own compositions and also included pieces by Schubert, Viextemps, Schumann, Meyerbeer, Hubay, Dragomyzski, Pocius, Chaminade, Del Riego, Moniusko, Gechl, St. Simkus, Sibella, Verdi, DiChiara, Sarpalius, Phillips, Finden and La Forge. He was assisted by the following artists: Brucine Valerija, Gugiene Nora, Janauskiene Mare, Pociene Ona and Rakauskaite Mare, sopranos; Sabonis Kastas and Sarpalius Karlas, baritones; Stogis Povilas, bass; Saboniene Leokadija, violinist; Pocius Antanas, Jozavitas M., Nausedaite Brone, Olsevskis Antanas and Tutliute Alena, pianists.

Mr. Petrauskas remained in Chicago to rehearse the company which produced his three-act opera, "The Wedding," on May 8 in that city. The composer will return to Boston about the middle of May.

An Appreciation for May Korb

The following letter is one of the many appreciations which are received by Annie Friedberg, the manager, after May Korb sings in a new town:

Erie, Pa., April 21, 1921.

Dear Miss Friedberg:

First of all I want to tell you what a great success Miss Korb made. She is most charming herself and sings exquisitely. Our people were thoroughly wild about her and I am quite sure she will have a reengagement here in the near future.

She is all you said she was, and I take off my hat to her and to you.

Faithfully yours,
(Signed) HENRY B. VINCENT.

Gunster and Kerns Score in Philadelphia

Frederick Gunster and Grace Kerns recently appeared in Philadelphia and scored individual successes for their singing of the tenor and soprano roles respectively in Handel's "Judas Maccabeus."

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GOTHAM GOSSIP

(Continued from page 57)

faithful service she presented lovely gifts to the secretary, Mrs. Granville Yeaton; assistant secretary, Anna Westmeyer; recording secretary, Mrs. L. A. Chamberlain; librarian, Mabel Besthoff; treasurer, Mrs. Hermann Zaun; press, Mrs. John J. Cunningham and Ethel Laux; conductor, Leroy Tebb, and to Lucile Blale, Helen Eagan, Mildred Brautigam, Bessie Powell, Marjorie Barnes and Lenora Marzahl. A beautiful gift was also presented to Mme. Dambmann from the members as an expression of their admiration and gratitude.

An hour or so of dancing was enjoyed after the luncheon.

DICKINSON-BRICK CHURCH ITEMS.

Haydn's "Creation" was sung at the Brick Church Sunday afternoon, April 24, under the direction of Clarence Dickinson, with Inez Barbour, Rose Bryant, Lambert Murphy and Frank Croxton as soloists.

Arthur Hackett has accepted the appointment as tenor soloist at the Brick Presbyterian Church, Fifth avenue, New York, succeeding Lambert Murphy, who is retiring from church work. Inez Barbour, Rose Bryant and Frank Croxton are the other members of the solo quartet, and there is a splendid chorus choir, with Dr. Clarence Dickinson, organist and director.

Francis Rogers and Arthur Whiting are featuring the twelfth century song, "Lo! Now I Bid Farewell to Ventadorn," from Clarence Dickinson's new book, "Troubadour Songs," in their recitals at Yale, Harvard and Princeton.

KUDISCH PLAYS AT MUNSON INSTITUTE.

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CINCINNATI CHICAGO

Bay Ridge, Brooklyn, on April 20. Katherine Fielde Aune played an etude (Chopin) and "Romance" (Sibelius) to the delight of her audience, both of which were artistically rendered. Wetlezn Blix sang "Invictus" (Hahn) and "The Armorer's Song" from "Robin Hood." Both songs showed the dramatic quality of his voice. Later on he gave "Captain Mac" (Sanderson) and "Big Brown Bear" (Manazucca), which showed his vocal flexibility and pleasing enunciation. He also sang "Homing" (Del Riego) very expressively.

Alexis Kudisch proved himself a true artist. Both with his other numbers and in his own composition he held his audience spellbound as he made his violin respond in the song, dance, lullaby and caprice of the first group; "Canzonetta" (D'Ambrosio), "Mazurka" (Wieniawski), "Berceuse" (Simon), and "Caprice Viennois" (Kreisler). The second group showed masterful treatment and correct interpretation in "Romance in F" (Beethoven), "L'Abeille" (Schubert), "Meditation" (Massenet), "Fantasie Elegiaque" (Kudisch). His own work was in perfect keeping with those of the masters on the program. As an encore he gave the difficult Bach second sonata for violin alone.

Theresa Smith sang with fine, flexible voice and characteristic interpretation "Pastorale" (Veracini), "A Little Bit o' Honey" (Carrie Jacobs-Bond), and "The Lass with the Delicate Air" (Arne). Her expression of the songs was fine, and her diction was perfect. It was particularly pleasing to understand every word, especially in the characteristic rendition of the negro lullaby and the Scotch "Lassie Song." Lawrence J. Munson's sympathetic accompaniments added much to the songs and violin numbers. The institute also gave pupils' recitals Monday evening, April 18, and Saturday evening, April 23.

WARFORD PUPILS' ENGAGEMENTS.

Six students from Claude Warford's studio have been engaged to fill the following positions: Marjorie Lauer, soprano, Trinity Congregational Church, East Orange; Tilla Gemunder, soprano, synagogue of Rockaway, L. I.; Mary Davis, contralto, First Presbyterian Church of Orange; Gertrude McDermitt, contralto, University Presbyterian Church, New York; Robert Woelfel, tenor, Protestant Episcopal Church of St. Edward the Martyr, New York; and Ralph Thomlinson, baritone, Greenwich Presbyterian Church, New York.

Bert Gardner, baritone, continues singing the leading male role in "Mary" (on tour); Mary Gardner, soprano, is touring in the West (Keith Circuit); Jack Leahy, tenor, and Tom Fitzpatrick, baritone, are with the "Apple Blossoms" company, and Norman Pollard, baritone, with "Ruddigore" (on tour).

KITTY BERGER MUSICALE.

Kitty Berger, the harp-zither virtuosa, gave a matinee musicale under distinguished patronage at the Waldorf-Astoria, Friday afternoon, April 22. Assisting her were Mary Dare and Mary Allen, vocalists, and Carl Claus, violinist. The instrument upon which Mme. Berger played was the

one owned and used by the late Adelina Patti, and was quite a novelty to the average concertgoer. It is a delicate instrument, and was effectively played. Several numbers were Mme. Berger's own "Meditation," "The Ring and the Rose" and "I Think of Thee." Mary Dare sang two groups of songs in which she revealed a very beautiful soprano voice, well controlled, warm in tone, and expressive. "Chanson Provencale" (Dell'Acqua), "Ah, Love, But a Day" (H. H. A. Beach) and "Spring" (Henschel) were especially appreciated. Mary Allen sang a group of songs and an aria from "Cavalleria Rusticana" (Mascagni). She sings with much spontaneity and enthusiasm, and her high notes are particularly clear and ringing. Carl Claus played several violin selections, "Spanish Serenade" (Chaminade-Kreisler) being one of the best. "Berceuse et priere" (Musin) was also very beautifully executed, especially in the section of double stopping, where the firm, deep tones gave almost an organ effect. Herbert Goode was at the piano and gave very satisfactory accompaniments for the vocalists.

MUSIC AND TALK AT MRS. TRASK'S HOME.

At the home of Mrs. George C. Trask a talk was given by Marion Tilden Burritt, delegate to the International Congress of Women at Zurich, on "Conditions in Europe," evening of March 21. "Our Song of Songs," an international song by S. Walter Krebs (rendered at the World Brotherhood Congress in Washington last October), was sung by Bernice Logan, Mr. Krebs at the piano. It was well received and its repetition requested by those present. Mr. and Mrs. Sol Fusion, mezzo and tenor, gave duet selections from opera and French folk songs. Mrs. Thomas rendered some songs in Indian costume. Mr. Alberti accompanied them at the piano, and the evening closed with piano solos by Mr. Krebs.

MUSIC AT P. W. L.

April 25 the Professional Women's League, Helen Whitman Ritchie, president, held an affair at the McAlpin Hotel under Mrs. Owen Kildare, chairman. Julia M. Grundy, soprano; Minnette Warren, composer-pianist; Howard Macnutt and Baroness de Torinoff gave the musical part of the program. The latter also gave a talk on her escape from Russia, which was very thrilling. Guests of honor on this occasion were Alice Chapin, "Rollo's Wild Oat" Company; Florence Foster Jenkins, president of the Verdi Club; Mrs. Edmund Wilkinson Kingsland, Daughters of Ohio; Ruth Mason Rice, League of American Pen Women, and Faith Van Valkenburg Villas, who writes original poems.

GILDA RUTA, "MUSICALE MIGNONNE."

Adele Freifeld, Marion Ente, Ruth Zaubler and Sophie Laub, pianists; Carmine Di Giovanni, tenor, and Remo Taverna, accompanist, made up the artist ensemble which appeared at her residence studio April 24. A program of much variety was heard, including piano duets, solos, etc.

TEXAS ARTISTS AT PATTERSON HOME.

A recital by three young artists, all from Texas and all of them residing in the Misses Patterson Home, appeared in a studio recital April 27. They were Jewel Bethany, pianist, Fort Worth, Tex., a pupil of Edwin Hughes; Mary West, violinist, Fort Worth, Tex., pupil of Louis Svecenski, and Mildred Young, soprano, Vernon, Tex., pupil of Elizabeth Kelso Patterson.

ELCHO FIDDES, TENOR, IN NEW YORK.

Elcho Fiddes, of Toronto, a well known tenor of that flourishing Canadian city, spent several days in New York and was heard by a private audience in sacred and secular songs. He sang "Enough to Know" (Ross) with devotional expression, and also songs by Vanderpool and MacFadyen, the two latter with resonant tones and clear enunciation. Possessing pleasing personality as well as excellent voice, he sings like a musician, and would undoubtedly find an excellent position should he come to New York to stay.

BALDWIN RECITALS TO MAY 22.

Prof. Samuel A. Baldwin continues his Wednesday and Sunday afternoon recitals at City College, 4 o'clock, giving an hour of varied music but always including works by composers born or living in America. His programs up to May 22 will have included works by Josef Bonnet, New York; Pietro A. Yon, New York; Edwin Grasse, New York; Stanley A. Avery, Minneapolis; James R. Gillett, Georgia; J. Sebastian Matthews, Providence; Edwin H. Lemare, San Francisco; Rollo F. Maitland, Philadelphia; Felix Borowski, Chicago; R. S. Stoughton, Worcester; Rudolph Friml; H. C. Nearing, Allentown; Edward MacDowell, deceased, and Gordon Balch Nevin, Johnstown, Pa.

RECHLIN RECITAL TOUR.

Edward Rechlin, organist of Immanuel Church, New York, has returned from a trip covering several thousand miles, when he was heard in thirty organ recitals, going as far west as Minnesota and south to Georgia. He played a

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GOLDSWORTHY CONTINUES ORGAN RECITALS.

Assisted by Bess Rautman, soprano, William A. Goldsworthy continued his Sunday afternoon recitals on May 1 at Washington Irving High School by playing a program of works by modern composers, including also a prelude and fugue by Bach.

N. A. O. MEETING.

May 3 the National Association of Organists held a meeting at the Church of the Holy Communion, when the choirs of the Church of the Incarnation and the Church of the Holy Communion united in a short musical program under the direction of John Doane, with Lynnwood Farnam at the organ. Following this the attendants at the recital went to the parish house, where they heard a short talk by Rev. J. Percival Huguet, D.D., and Pierre R. V. Key, editor of the Musical Digest.

Preceding this the members of the program and executive committees had dinner at headquarters, by invitation of the rector of the Church of the Holy Communion, Rev. Dr. Mottet.

VERDI CLUB LUNCHEON, MAY 11.

The board of governors of the Verdi Club, Florence Foster Jenkins, president, have issued announcement of their second annual luncheon, May 11, Hotel Astor. This is an annual and highly enjoyable event of the club.

BEARDSLEY IN CALIFORNIA.

Miltonella Beardsley, the pianist and teacher, so well known in musical and social circles of New York and Brooklyn (living in the latter city), has gone to San Francisco, Cal., where she expects to remain until November 1. Constance Beardsley Eldridge, the pianist, is her daughter.

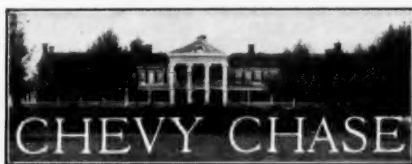
CAPOUILLER ANNOUNCES EVENT.

F. Reed Capouillez and Mrs. Capouillez (née Charlotte Holz) have issued cards to friends which are somewhat in the nature of a puzzle. On closer inspection the well grounded musician recognizes the theme from "The Messiah" of the chorus, "For unto us a child is born." Congratulations!

WASHINGTON, D. C., TO HAVE SUMMER SCHOOL OF MUSIC

Chevy Chase Establishes Summer Course Under McCall Lanham

President Frederick Ernest Farrington, Ph.D., of Chevy Chase School, Washington, D. C., and McCall Lanham, head of the department of vocal music of this famous school, announce the first summer session of music, beginning June 4, 1921. It will be in session six weeks. The



attractive six page circular gives detailed information, in part as follows:

"The school offers instruction to music teachers and serious students of music, instrumental and vocal. For the former special instruction will be given which will render them more efficient in their work through improved performance and professional inspiration. To the latter opportunity will be offered for beginning or continuing musical study along various lines.

"The school is located in the spacious building of Chevy Chase School, on a twelve acre campus. It is six miles from the White House on the magnificent Connecticut avenue highway, and is conveniently reached from the heart of the capital. Accommodations are for students of both sexes, with unrivaled opportunities for outdoor life. The courses will consist of voice, piano, violin, ear training and sight reading, harmony, musical form, history of music.

"Voice students will have five half hour individual lessons and one critical class per week; also one class exercise in ear training and sight reading, one in musical form, and one lecture in the history of music. Piano students will have one private lesson in repertory, one in technique, and one in harmony, as well as one in musical form and one lecture each week. Violin students will have two private lessons and one in harmony, as well as one in musical form and one lecture each week. Students in harmony will have three private lessons per week, together with musical form and history of music, as in the case of piano students. Special work may be arranged in any of the fields represented. Artist and student recitals will be given each week of the course.

"The inclusive fee covers room with one other student, living, and instruction in any one of the regular lines of work outlined, for the session of six weeks. Private rooms with bath entail an additional fee.

"Students are accepted only for the entire season, or for the part remaining after entrance; entering any time during the first week, they pay fees for the entire course. Other late entrants are charged pro rata from the first of the week in which they enter. No student under eighteen years of age will be admitted.

"The staff is made up of the following: Voice—McCall Lanham, pupil of Henschel, Shelley, Sbriglia, Jules Granier; piano—Felian Garzia, prize pupil of the Paris Conservatory; violin—Anton Kaspar, graduate pupil of Anton Bennewitz, Prague Conservatory, and post-graduate pupil of Guillaume Remy, Paris Conservatory; harmony—William F. Sherman; ear training and sight reading, history of music—Fannie O. Greene, pupil of Heinrich Barth, Berlin, and Stojowski, Paris. Mr. Lanham, Mr. Sherman and Miss Greene are members of the American Institute of Applied Music, New York City.

"No place will be reserved without payment of registration fee of \$20. This will be applied on school charges.

"Washington is the most beautiful city in the United States, and one of the most beautiful in the world. It is especially attractive during the late spring and early summer, and at all times offers unrivaled opportunities for watching the machinery of public life in its ceaseless whirl. Its spacious parks and magnificent buildings delight the

eye of the traveler, and make one proud to be an American. Systematic sight seeing trips will be arranged.

"Inasmuch as the number of resident students is limited to fifty, early application is desirable. For further information address the registrar, Chevy Chase Summer School of Music, 6410 Connecticut avenue, Washington, D. C."

CLEVELAND SYMPHONY

CLOSES THIRD SEASON

May Peterson, Lila Robeson and Arthur Hackett Score as Soloists

Cleveland, Ohio, May 1, 1921.—The Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, closed its third season with a fine festival program of orchestral and choral numbers. It was a notable occasion, and left one a little breathless and awed, with a thrilling sense of exultation.

The tone poem, "Death and Transfiguration," of Richard Strauss, opened the program. It afforded opportunity for the complete resources of the orchestra, both as to instrumentation and interpretation. It is not overstating the event to say that players and director arose to fullest realization of the composers' conception, and gave to it a superb rendition.

"The Blessed Damsel," lyric poem after Dante Gabriel Rossetti, for women's voices and orchestra, by Claude Debussy, followed. The women's section of the orchestra chorus—Arthur Sheppard, chorusmaster—sang the choral parts with the lovely shading and precision of attack that one learns to associate with the work of Mr. Sheppard. One felt that Mr. Sokoloff found his "vocal choir" a grateful addition to the orchestra. The score calls for a narrator and the "blessed damsel." Lila Robeson and May Peterson assumed the parts and were peculiarly fitted to

their interpretations. It is usual for the same soloist to sing the two roles, but dramatic significance was heightened by assigning them to the two strongly contrasted voices. The orchestration is very lovely, and Director Sokoloff realized its full beauty without sacrificing the ethereal quality of the part assigned to the chorus.

The second half of the program was devoted to "A Faust Symphony" in three character pictures (after Goethe), by Liszt. The three pictures represent Faust, Marguerite and Mephistopheles. The third part calls for male chorus and tenor solo. Arthur Hackett, tenor, and the Singers' Club, Harvey B. Gaul director, made the third part delightful.

The Singers' Club is in its twenty-eighth year, and probably never in all that time has it risen to such tonal splendor as under the baton of Mr. Sokoloff. The sonority of the more than a hundred male voices reverberated to a tremendously effective climax. Mr. Hackett had one sentence to sing: "The woman-soul e'er leads upward and on!" repeated with mounting and compelling emphasis. His voice was little short of phenomenal. Against that background of players and singers it rang out with such dramatic authority and beauty of tone that one marvelled at its sheer beauty and adequacy.

Mr. Hackett has left a profound impression with the Cleveland musical public.

M. B. P.

Organists' Guild Mentions Gerrit Smith

Apology is due Dr. Victor Baier, warden of the American Guild of Organists, for the statement that no mention was made of Dr. Gerrit Smith, "father of the Guild," at the banquet on April 14, commemorating the twenty-fifth anniversary of the Guild. The reporter arrived at a period when the warden was talking, and it seems that he had just mentioned with affectionate esteem Dr. Gerrit Smith and his labors for the Guild.

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OPINIONS OF THE PRESS**Brilliant Welcome Home for Mona Bates**

Mona Bates, the young Canadian pianist, appeared as soloist with the New York Symphony Orchestra (Walter Damrosch, conductor) last February, in Toronto, Canada, on which occasion she played Liszt's concerto in E flat with orchestral accompaniment. Miss Bates scored a decided success, which will be seen from the appended excerpts from Toronto's leading newspapers:

Marvelously did her tiny hands span those keys, superb technique, fine phrasing, and poetic temperament marked her Liszt interpretation. Her audience was enthralled. . . . Never has a Toronto girl had a more enthusiastic welcome on her return as an artist. American critics are calling young Mona Bates the coming feminine star pianist. Her own town people believed them last night.—Toronto Telegram.

Miss Bates scored a triumph from the moment she played the virile opening chords in her solo work in the concerto for piano and orchestra in E flat, Liszt. Her work throughout was an expression of finish which seemed to leave nothing that might be added.—Toronto World.

Her rendition of the concerto was a revelation in dynamic melody, the clear cut phrasing and forceful technique serving to make her playing emerge from the orchestral setting in cameo like vividness.—Toronto Star.

The great event of the evening from the local standpoint was the first appearance here of the brilliant young Canadian pianist, Mona Bates, since she became a full fledged concert artist in New York. Musical Torontonians have always cherished great hopes for Miss Bates. With every year she has broadened in style, with no less of the exquisite refinements of her playing, and her appearances in the vast Stadium in New York with the Volpe orchestra under W. H. Rothwell have established her position as a virtuoso pianist. As she threaded her way among the orchestral players to take her place at the piano on Monday night she seemed like a wanderer from fairyland, so petite, delicate and elfin was her appearance. But when she struck her first notes in the massive Liszt concerto in E flat, it was apparent that little Queen Titania had the power of a Theseus. On the immense demands of this familiar work it is unnecessary to dilate. Its proper performance calls not only for the most exquisite pianissimo shadings in trills and other ornaments, but for a force that in climaxes will ride triumphant over the orchestra. All the demands of the work Miss Bates met gloriously, and in the coda the manner in which she made the piano sing out over massed instruments gave the audience a thrill which presently moved many in the galleries to rise and cheer her. . . . Taking it for all and all it was perhaps the most brilliant welcome home ever bestowed on a local artist.—Toronto Saturday Night.

Her performance was a remarkable illustration of finished fluent execution, added to refinement of tone and nuances of touch.—Toronto Globe.

All over the auditorium could be seen piano teachers and students who had come out to greet the distinguished young Toronto artist, Mona Bates, for she has a host of admirers in her home town. Uniting rare talent with modesty and personal charm, fine idealism, and sincerity, and persistence in pursuing high artistic aims, she has "Arrived," much to the delight of those who have watched her progress. . . . On Monday night she scored the greatest triumph ever achieved by any home coming Toronto artist in recent years.—Toronto Star Weekly.

Rudolph Reuter Plays Magnificently

As usual, Rudolph Reuter's recent Chicago recital was a tremendous success for this prominent young pianist, and the press encomiums appended speak of his playing in glowing terms:

When an audience at a piano recital is as enthusiastic toward the close of a heavy program as was the one at Orchestra Hall when I tore myself away from the Illinois Theater, to hear Rudolph Reuter, it is the best possible proof there is something extraordinarily good going on. And there was. Mr. Reuter was in splendid form, playing with a vigor and a show of fervor which was allowed full sway. His tone was warm and live, his taste wholly admirable, his musicianship of the sort that means true artistic achievement. His tremendous success was wholly deserved.—Chicago Journal of Commerce.

Reuter has a brilliant technique, a virtuoso command of the keyboard and enjoys displaying his powers. It was fine playing. The audience was most cordial in its applause.—Chicago Evening Post.

I was again greeted by an exhibition of brilliant, sparkling, crystal-clear piano playing, playing that reflected the clean-cut personality of Mr. Reuter's platform appearance, and big with the authority possible only when backed by consummate technical surety. His tone is obedient to his will. It can be powerful or delicate as he wishes, and I am sure that he knows the art of shading as he knows the science of pedaling and the secret of resonance.—Chicago American.

Rudolph Reuter invests the piano compositions of Brahms with a lyricism which makes them sound better than they really appear on the page. In all of them he found the right interpretations so as to bring forth their characteristic musical points, and especially good was the rhapsody, opus 119, and intermezzo from opus 118. The Mendelssohn chorale was given with the proper bigness of style. The Bach bourree, modernized by Saint-Saens, is a brilliant number and was magnificently played. Of the three Chopin selections the C sharp minor scherzo pleased the most and proved a most interesting selection. Dohnanyi's "Winterreise," op. 17, a set of a dozen pieces were excellently played by Mr. Reuter. It was a fine recital of piano music.—Chicago Daily News.

Craft's Gilda Likened to Marlowe's Ophelia

The Pittsburgh press was unanimous in praise of Marcella Craft's portrayal of the role of Gilda in "Rigoletto" with the Chicago Opera Association, as is shown by the following notices dated March 13:

The cast represented the best singing voices the company contains. First of all, there was admirable Alessandro Bonci, the gorgeous, ear-deafening Titta Ruffo, and the freshest of all the Chicago voices, Marcella Craft. Marcella Craft as Gilda was sympathetic and youthful and her voice was pliable and sure. She sang her "Caro Nome" exquisitely, and her contribution in "Love Is the Sun" was a tender moment. Marcella Craft has a feeling for coloratura and floridities that will shortly rank with the great ones, as exemplified by Tetrazini, Galli-Curci et al. She made a profound impression last night, both in stage deportment and technique.—Pittsburgh Sunday Post.

Especially captivating was Miss Craft whose exquisite lyric soprano was heard to advantage both in solo and ensemble work.—Pittsburgh Press.

Her voice is flexible and of good tone, and she uses it with unusual understanding of its limitations as well as its possibilities. In her acting she was simple, sincere and quite effective.—Pittsburgh Gazette Times.

Truly, Miss Craft's Gilda may well be likened to Julia Marlowe's Ophelia in that it holds the listener with the same charm and intensity could it be that the Shakespearean masterpiece were only set to music.—Pittsburgh Sunday Leader.

First of all must be mentioned Marcella Craft, a comparatively new soprano, who sang Gilda. The grand demonstration of applause came at the close of the third act, and it was so prodigious and persistent, calling Ruffo and Miss Craft before the curtain, as to become decidedly boring, not to say offensive. Marcella Craft is

gifted with a high and limpid soprano of which more is sure to be heard in the near future. Notes higher than can be reached by any but a small few came to her with facility and she sustained them admirably.—Pittsburgh Dispatch.

Rocca Praised by European Critics

Antonio Rocca possesses a tenor of such exceptional beauty and so much artistic understanding that he is acclaimed whenever he sings both by the public and the critics. He has been in America but a short time, but has already scored numerous successes and has been engaged by the Chicago Opera Association for the coming season. A few of his foreign notices are herewith appended:

(Nice, Opera Municipal) M. Rocca, whom we have already highly praised for his work as the Duke, in "Rigoletto," in which he won a great success, sang with great artistry the lovely aria of Des Grieux, notably in the St. Sulpice scene, which he was obliged to repeat at the insistence of the audience.—Journal de Nice.

(Marseilles, Opera de Marseilles) "Pagliacci" was sung yesterday by Antonio Rocca, the great singer, whose fresh and exquisite voice is also smooth and even in both registers. When he sang "Tosca," he showed that he was master of all the secrets of bel canto, and in "Pagliacci" he was truly extraordinary, having to repeat the famous "Laugh loud, Pagliacci" after a great ovation from the enthusiastic audience.—Le Marseillais.

(Paris, Opera Comique, "Lakme") The voice of the young tenor merits the highest praise. It is sweet, powerful, vibrant in the medium register and remarkably easy and effortless in the high notes. He made a splendid impression, and we are glad to hail him as one of the most charming singers we have heard in a long time.—Journal Comedie.

(Palermo, Teatro Massimo di Palermo, "Mefistofele") The voice of that splendid and excellent artist, Rocca, in perfect form, was like that of an angel.—Journal Carriere di Sicilia Milan.

(Milan, Teatro Dalverney) Singing with Claudia Muzio, M. Rocca showed himself an assured artist, intelligent, with brilliant high notes and excellent technique.—Secolo di Milano.

M. Rocca for his part also performed prodigies without count. His perfect articulation, his pure voice gave his impersonation most unusual charms. One could not count his curtain calls.—Petit Oranais.

("Werther") Never has Rocca shown the delicious lights and shades of his voice more beautifully; his acting gains continually in distinction.—Petit Oranais.

("Manon.") M. Rocca was an accomplished Des Grieux. His excellent voice surmounted with remarkable facility the difficulties of the score and he touched the highest notes with perfect assurance.—Liberal.

("Faust.") All his arias were occasions of veritable triumphs.—Echo de Oran.

("Werther.") M. Rocca, inspired by the magnetic charm of Mme. Sylva, was perfect in his ardor and pathos.—Le Nouvelliste de la Sarthe.

Dilling Scores in Ontario and New York

On April 7 Mildred Dilling appeared at the concert given by the Mendelssohn Glee Club of St. Thomas, Ont., and scored a substantial success, as the following excerpts from the Times-Journal of that city will indicate:

As touched by Miss Dilling, the harp must have come as something of a revelation in its ability to delight and satisfy the ear without other support than its own.

Miss Dilling's command of her harp can only be described as astonishing. She is a virtuoso in the strictest sense of that term, but in not less a real artist. The marvelous delicacy and rapidity of her fingering and the volume of tone that she elicits are matched by her fine and sympathetic insight and interpretation and the range of expression she reveals gives an entirely new conception of the musical resources of the harp. All her contributions were exquisitely rendered, but particularly fascinating, because of their accord with the peculiar quality of the harp, were "The Fountain," Zabel, "Will o' the Wisp," Hasselmann, and "Impromptu-Caprice," Pierre. . . . Of special charm was an imitation of an old musical box given as an encore. The imitation was perfect and most daintily played.

An echo of her success in Albany on the 19th of the month follows:

Miss Dilling completely captivated her hearers. A young woman of pleasing modesty and judgment in the interpretation of the harp as a solo instrument, Miss Dilling scored an immense hit. Her program showed great taste and musicianship and she played with a variety and power of tone that was compelling in its effect.

Marie Zendt Appreciated by Home Town

Success follows Marie Zendt West and East. Since January 1, 1921, she has filled over twenty concert engagements. February 22 found her in Hays, Kan., singing a recital of seventeen songs and five encores, and February 27 she sang before the National Press Club at Washington, D. C., with great success. April 6 she appeared in Elgin, Ill., and April 13 and 14 at the spring festival at Kirksville, Mo. April 29 Mrs. Zendt sang at Springfield, Ill., before the Illinois Music Teachers' Association Convention. The recent concert which the gifted soprano gave in Elgin, Ill., her home town, brought forth the following glowing tribute:

A beautiful concert was that of Marie Sidenius Zendt presented last evening in the First Congregational Church. How like a proud parent reveling in the success of a gifted child. Those who knew Mrs. Zendt as an Elgin girl, must have felt elated in her triumph. Everyone listened devotedly, learned and enthused. Mrs. Zendt has a radiant lyric voice of extensive scope, crystal clearness, exclusive style and remarkable flexibility and elasticity. Her personality is captivating, and she sings with a fervid sincerity. She impresses as though she has spent many a patient hour mastering her art. In her most brilliant selections there is never a trace of emotion as her voice sings out in running tones to marvelous climax and the whirling notes cascade downward in sonorous registration. It was when she sang Mozart's "Alleluia" that her vocal attainments were revealed. Her rendition of "Lo, Here the Gentle Lark" was given with great breadth and style, and if a choice could be made attention might be drawn to her singing of "Last Night" by Kjerulf.—Elgin Courier, April 7.

"Nicolay Sings Remarkably Well"

Constantin Nicolay, for the past eleven years one of the leading basses with the Chicago Opera Association, is winning new laurels on the tour with that organization. The following notices from the Call and Post and Bulletin of San Francisco speak volumes as to the reception accorded the popular basso on the coast:

Constantin Nicolay, as captain of the count's guard, sang the opening recital of the "mystery" of the stolen baby remarkably well, as did Jose Mojica in the small part of the soldier, B. Landeman that of the old gypsy, and G. Minerva that of the messenger.—Call and Post.

Among the minor parts, Constantin Nicolay, as Ferrando, captain of the guard, won a noteworthy success with his convincing acting and his big, rich voice.—San Francisco Bulletin.

STARS GALORE ON MINNEAPOLIS PROGRAMS

Cortot, Prihoda, Ruth Ray, Kathleen Hart-Bibb and Local Favorite Are Heard—Thursday Musicales Sponsors
Home Composers—Notes

Minneapolis, Minn., March 23, 1921.—The fourteenth symphony concert, given March 18, was a memorable and delightful one, dedicated as it was to French compositions almost in its entirety. The symphony in B flat major, op. 20, by Chausson, was given a fine performance and elicited genuine applause from the audience. It was the first Friday evening concert which Mr. Oberhoffer, himself, has directed since his vacation, and the vitality he put into the evening's interpretations made one feel that the rest and change had been used to greatest benefit. The only other number on the program played by the orchestra alone was "The Sorcerer's Apprentice"—a great favorite with Mr. Oberhoffer and his admirers. The other two numbers on the program were played with a pianist as soloist. Alfred Cortot played the Saint-Saëns' concerto (No. 4) in C minor and the symphonic variations for piano and orchestra by Cesar Franck. For an encore to the Saint-Saëns work the virtuoso played a bourree by the same composer for the left hand alone.

After the Cesar Franck variations, which was supposed to close the program, the audience remained seated and even after three encores and innumerable recalls refused to leave until the piano was closed and the lights began to be put out. M. Cortot's modesty of demeanor in insisting that Mr. Oberhoffer acknowledge the applause with him—and the accompaniments had been unusually fine—endeared him to his listeners, aside from his marvelous playing.

PRIHODA SCORES WITH M. S. O.

Vasa Prihoda, violinist, completely won the good will of the vast audience assembled March 11 to hear him with the Minneapolis Symphony Orchestra. His tone is gorgeous, his technic well nigh perfect and his personality most winning. He has every attribute to make him the great artist. He played the Tchaikowsky concerto and gave it a beautiful rendition.

The orchestra gave a masterly reading of the Atterberg symphony in F major, this being the second time this composition was played in America. The overture "Euryanthe" by Weber opened the program. Mr. Oberhoffer was at his best.

LOCAL FAVORITE APPEARS WITH ORCHESTRA.

The appearance of Henry J. Williams as soloist with the Minneapolis Symphony Orchestra was his twelfth one with this same organization and each time he becomes more and more popular. His solo, "Concert piece" by Pierne, was greeted by tremendous applause and he was forced to respond many times. He is one of the favored sons here and his success is always assured.

The program opened with a spirited rendering of the "Toy March" from "Babes in Toyland," by Herbert. This was followed by the prelude from "Hansel and Gretel," by Humperdinck; Sibelius' tone picture, "Finlandia" and "Valse Triste." A rare number was the "Suite Miniature" by Rebikoff, this being its first hearing here. Wagner's prelude to "Lohengrin" and the "Ride of the Valkyries" closed this day's offerings.

RUTH RAY SOLOIST.

Ruth Ray, violinist, was the soloist with the Minneapolis Symphony Orchestra on March 6 playing the Mendelssohn concerto with fine tone, great breadth and a wonderful personality. She was recalled and played two encores. The orchestra program included the "Aida" triumphal march by Verdi, the overture to "Massaniello" by Auber, the larghetto from the second symphony and the allegretto scherzando from the eighth symphony both by Mendelssohn, the "Dance of the Nymphs and Satyrs" by Schumann, and the "Italian Caprice," op. 45, of Tchaikowsky-Engelbert. Roentgen directed in a scholarly manner.

KATHLEEN HART-BIBB DELIGHTS.

A local artist who enjoys a nation-wide reputation is Kathleen Hart-Bibb, who was the soloist with the Minneapolis Symphony Orchestra for its Sunday concert, March 13. She sang "Let the Bright Seraphim" from Handel's "Samson" and the "Jewel Song" from "Faust." In both she displayed poise, very fine quality of voice and remarkable progress in her art. She was given a veritable ovation and responded to numerous recalls.

The orchestra was most happy in its playing of Mendelssohn's overture to "Ruy Blas," the Mozart symphony in E flat major, Lacombe's Spanish suite from "La Verbana" and Berlioz's Hungarian ("Rakoczy") march.

KREISLER RETURNS.

It shows the popularity of an artist when he can come the early part of the season and then again March 7 and fill the houses both times. So it was with Fritz Kreisler. And every auditor was happy to hear the Kreutzer sonata of Beethoven, the Bach sonata in G minor (violin alone), the Mozart rondo in G major all done in Kreisler's inimitable way. Carl Lamson was the accompanist.

THURSDAY MUSICALES SPONSORS HOME COMPOSERS.

The Thursday Musicales is a club that stands for the finest things for the community, hence the Home Composers' program, given March 17, at the First Baptist Church, was a great success. Works of J. Victor Bergquist, James A. Bliss, Engelbert Roentgen, Willard Patton, Dr. Rhys-Herbert, Stanley Avery and Donald Ferguson. These compositions comprised a string quartet, a trio, piano and vocal solos. All the numbers were well given and showed that there is much talent right here at home.

ART ORCHESTRAL SOCIETY GIVES FINAL CONCERT.

The Art Orchestral Society gave its final season's concert at the West High Auditorium on April 5 to a packed house, as usual. William MacPhail, director, is one of Minneapolis' best musicians and has made a mark for himself as a conductor. He has poise, virility, personality and a superior musical knowledge. These attributes make it possible for him to take eighty-five amateurs and drill them so that they play well in tune, with great enthusiasm, and give concerts that are a marvel. The "Unfinished" symphony of Schubert was charmingly played; "Southern Fantasia," by Humiston, and Von Suppe's "Poet and Peas-

ant" were artistically rendered. Two soloists appeared—Winifred Reichmuth, pianist, gave the first movement of Grieg's concerto for piano and orchestra, and Lillian Nippert-Zelle played the first and second movements of the Mendelssohn concerto for violin and piano. Both soloists deserve praise for their excellent playing.

NOTES.

Brahms' "Requiem" was given a splendid hearing at Westminster Church under the direction of Harry Phillips on March 20. This is a tremendous work and was sung with a good chorus, Minnie Wagner, at the organ, giving fine support. Clara Williams was the soprano; Mrs. Melvin Campbell, alto; Walter Mallory, tenor, with Harry Phillips, bass.

Gustaf Fononern appeared in Dania Hall before a big audience on March 20. He has a fine voice and a keen sense of humor.

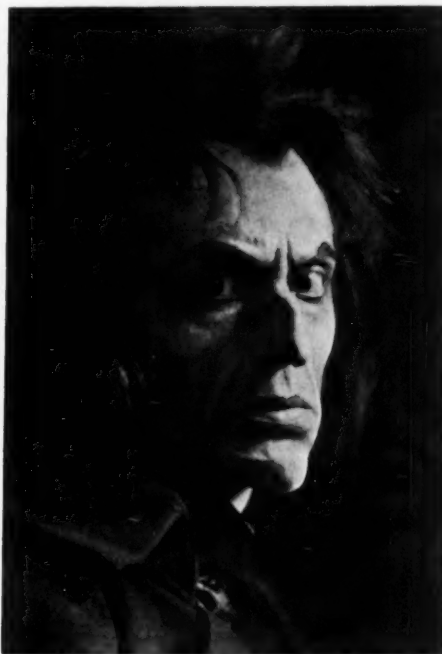
Helen Carpenter, pianist, and Chester Campbell, violinist, gave a recital at Studio Hall, on March 16. They are both painstaking players who were heard with great pleasure.

Gertrude Hull, soprano, and W. Scott Woodworth, baritone, gave an enjoyable concert at the University "Little Theater." Both singers have their own high place in the local scale of "favorite" singers and were enthusiastically received. Mrs. James Bliss was a fine accompanist for Mr. Woodworth and Helen Schmitt played for Miss Hull.

R. A.

Leon Rains to Teach During Summer

It is at times interesting to note how success seems to follow certain men and women no matter what they undertake! Leon Rains, who for many years sang and taught with success on the continent, was, like many other Americans, forced to flee from Germany when America joined the Allies, leaving all his possessions behind him, or, as he expressed it: "I took as much clothing as the law allowed;



LEON RAINS,

As Doctor Miracolo in "Tales of Hoffmann."

in my mind hugged all I owned and that had taken me so many years to collect, never expecting to see them again, turned the key in my lock and bade them goodbye." But he did see them again, and last fall caused quite a commotion on West Ninety-second street when two vans marked "Dresden" stopped in front of what is to be his studio and residence for some time to come and unloaded his furniture.

Again success has characterized his efforts here as a vocal instructor and writer. Pupils have come to him from all parts of the country, and, owing to his European reputation, coupled with his articles which have appeared in the MUSICAL COURIER, old pupils from Europe have again gotten in touch with their former master and are coming to America to finish their studies with him. As many of Mr. Rains' pupils are professional singers and can only devote the summer months to their studies, he has decided to keep his studio open several days a week during the summer to meet their demands.

More Reengagements for Maier and Pattison

Guy Maier and Lee Pattison next season will return to Boston, Chicago, Cleveland, Detroit, Erie, Buffalo, Rochester, Milwaukee, Pittsburgh, Pittsfield, Haverhill, Milton, Toledo, and of these cities New York will hear them at least five times, Chicago, three, Boston three, Cleveland six, Buffalo two, Toledo two, and Rochester two. They are also booked for Duluth, Dayton, Ripon, New Castle (Pa.); Troy, Utica, Watertown, N. Y.; New Orleans, Des Moines, and Wellsville (N. Y.). They have been reengaged by the New York Symphony and Cleveland orchestras, and in addition Maier will appear alone with the Damosch organization in one of the "Concerts for Young People."

Ellerman and Cox Busy

Since their return from a most successful and extended tour, Amy Ellerman and Calvin Cox have been busy filling engagements in New York and vicinity and coaching with Herbert Witherspoon. On May 4 they appeared as soloists in the performance of "Hora Novissima" at the Church of the Ascension, New York. May 18 they are booked to appear in Norristown, Pa., with the Octave Club. Mr. Cox will be soloist in the performance of "Undine" of Harriet Ware, and Miss Ellerman will give a miscellaneous program.

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stands unapproached in any of the cardinal and essential features which endear it to the artist and the music-loving public the wide world over. It is a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects. Its sound volume is overwhelming, its sound qualities are bewitching and entrancing beyond measure and beyond praise—they are the marvel of performer and listener alike. Withal, THE STEINWAY PIANO has no equal for endurance; it will far outlast any other piano. And, what is more, its price is but little higher than the price of other good pianos.

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Musical Comedy - Drama - Motion Pictures

Musical Comedy and Drama

It won't take a lot of guesswork to tell just what Broadway will offer in the amusement line for the next few months. As it looks now there is the possibility of a great many of the theaters closing down for the summer, just as they did before the war. This week and last saw quite a few changes.

Since Fred Stone hurt himself several weeks ago, and was forced to leave "Tip-Top," the attendance dropped off very considerably. It is understood that it will be several weeks more before he can dance again, so the decision to close "Tip-Top" last Saturday was not a great surprise. The show has had a good run of thirty-two weeks and for a long time was among the first big money makers. The Globe will be dark for several weeks, until either Geo. White's "Scandals" (third edition) or the "Follies" are ready.

A very poor picture, "Mother Eternal," closed last week to a loss reported around \$50,000, so this leaves the Casino dark for a while.

One of the very best plays offered on Broadway for the entire season was the "Trial of Joan of Arc" with Margaret Anglin and an all star cast. This drama was offered as a benefit attraction Easter Sunday at the Century Theater; so emphatic was its success that Miss Anglin, at the end of the season with "The Woman of Bronze," offered the Moreau historical play for four weeks at the Shubert Theater. Miss Anglin has had a most extraordinary season. "The Woman of Bronze" ran through the winter, after a year of unusual success on tour. This spring she gave two performances of "Iphigenia in Aulis," the great tragedy, with the New York Oratorio Society, for the festival week; then to end the season with "Joan" certainly gives Miss Anglin a record that is hard to equal. She is sailing this week for Europe, for a long rest.

After thirty-three weeks, "Three Live Ghosts" leaves the Bayes Theater for a run in Boston. This has been one of the surprise comedies of the season. Its success was not estimated at its full value by the wise ones who saw the opening. The Nora Bayes will be dark for the season, perhaps.

"Spanish Love," at the Maxine Elliott, also closed last week. This was somewhat of a surprise for it seemed possible to run through the summer. This attraction had a full forty weeks' run, and has held to the high mark all season. This theater has no future show in sight. It, too, may be dark all season.

"Mixed Marriage," the second of the remaining "special matinees," will settle down for a regular run at the Frazee Theater this week. This makes five different theaters to house the play in about seven months of irregular showing. The season has offered few plays that have been of more interest. "Smooth as Silk," the Willard Mack crook play, left the Frazee Saturday for a summer run in Chicago, Taylor Holmes playing the leading role. John D. Williams will bring in Eugene O'Neill's "Gold" about the first of June.

"Enter Madame," Fulton, and "Lady Billy," Liberty, end their season in another two weeks.

"The Rose Girl," Ambassador, and "The Night Watch," Century, also closed last week.

"Dear Me," at the Republic; "Emperor Jones," at the Princess; "Nemesis," Hudson, will close the end of May.

Now that all of the distressing news is over and one knows the fate of all of the old favorites, it is well just here to consider the openings. For of course there are openings, and most of them have come off with flying colors.

"June Love," at the Knickerbocker, received good notices, and chances are that it will make a summer run. Else Alder carries off the honors with her lovely voice. Johnny Dooley takes care of the comedy. The music is by Rudolph Friml.

The Provincetown Players are offering their last program for the current season—"The Moon of the Caribbees," by Eugene O'Neill; "Trifles," by Susan Glaspell, and "Grotesque" by Cloyd Head.

"Just Married," at the Comedy, received the most attention of all offerings of the week of April 25. Vivian Marin and Lynn Overmann are the stars in this farce-comedy by Adelaide Matthews and Ann Nichols. Instead of a bedroom, the plot centers in and around a state room, but no matter, there is much display of pink pajamas, and the usual lines that accompany the situation of getting in the wrong bed and the like.

For the week of May 2 there was an opening almost every night. On Monday at the Broadhurst Theater, Walter Hampden revived Charles Raun Kennedy's "The Servant in the House."

At the Cort Theater there was "The Tyranny of Love," Henry Borou's adaptation of Georges de Parte Riche's "Amoureuse." This was first given at special matinees. Unfortunately the cast was inadequate and the play was poorly adapted. Estelle Winwood and Charles Cherry, with several new numbers, have made the present production much more acceptable. The play also follows the original French, and now there can be no doubt what the play is. The style was French before but the action was New York and not Paris, as it should have been.

On Tuesday, at the George M. Cohan Theater, A. L. Erlanger presented "Two Little Girls in Blue"—a musical comedy destined to be one of the season's hits.

On Wednesday, another musical comedy opened at the Central Theater—"Princess Virtue," with music by Gitz-Rice. Tessa Kosta is the principal. A detailed review later.

The Southern Comic Opera Company began a short season at the Manhattan Opera on May 10. The initial offering will be "The Three Musketeers" set to music by Richard Temple. This company comes from Atlanta.

The Greenwich Village Theater has certainly had many queer and unusual experiences this season. The latest offering there was "Sacrifice," a play of the American Revolution, by Morris Wittman. It showed for two performances, and by popular consent was withdrawn. The early

reports on the fall season state that Arnold Daly will take over this theater and operate the house as a repertory theater with a change of program each month. This sounds very interesting and it is to be hoped that he can put his plans through.

Frank Tours, the well known composer and director, has been engaged by Florenz Ziegfeld to be the musical director of the various productions he is to make.

"TWO LITTLE GIRLS IN BLUE."

"Two Little Girls in Blue" opened at the George M. Cohan Theater on Tuesday evening, May 3. It is an Erlanger production, staged by Ned Wayburn, and altogether one of the best of its kind. Fred Jackson has written a book with a logical plot with some very amusing dialogue and Paul Lannin and Vincent Youmans have composed some very catchy music set to lyrics of Arthur Francis. The settings are beautiful and quite unusual, especially the finale of act two which shows the interior of three cabins, while on the deck above, the chorus leans over the rail and sings. It is an excellent chorus, too, able to dance well, sing well, and looks altogether stunning. A feature of the final scene is the movable boat from which one looks upon the picturesque Indian shore.

The famous Fairbanks twins, Madeline and Marion, are thoroughly charming as the perplexing Sartoris girls, who travel to India on one passage in order to claim their fortune. Oscar Shaw as Robert Barker and Fred Santley as Jerry Lloyd, imagining themselves in love with the same girl, all sorts of complications follow. Both have excellent voices and do some very good singing, in fact, the hit of the show "Dolly" falls to their lot. There is a French villainess in Ninon La Fleur (Julia Kelety), who should guard against forcing her otherwise excellent voice. Emma Janvier as Harriette Neville does some very fine work as the comedian, aided by Olin Howland as Morgan Atwell. Vanda Hoff and Evelyn Law contribute some lovely dance numbers, and the remainder of the cast includes Stanley Jessup as Captain Morrow, Jack Tomson as Jennings, Tommy Tomson as Kennedy, Fred Hall in the dual role of Newton Canney and Sammy Snipe, Patricia Clarke as Ophelia, Edith Deck as Mary Bird and Beulah McFarland as the bride.

Under the capable direction of Charles Previn the orchestra adds much to the success of the production, achieving excellent ensemble effects and being at all times in perfect accord with the wishes of the conductor. There was a large and decidedly friendly audience which insisted upon encores without end, causing the final curtain to ring down considerably after eleven.

HENRY W. SAVAGE WANTS SINGERS.

Where are the young American singers? When Henry W. Savage went abroad recently, he left engaging a cast for "The Merry Widow" in the hands of John McKee, his general stage director, and George Marion, who staged the original production of the famous operetta and who will also stage the revival. The new "Merry Widow" is scheduled for early fall presentation on Broadway, with scenes by Joseph Urban, costumes by Peggy Hoyt, and a score incorporating Franz Lehár's additions and "finishing touches" during the fourteen years since it was first sung. It is principally to confer with Lehár that Mr. Savage planned his European trip, for if possible he hopes to tempt the composer to come to New York for the premiere of the revival. "I am not looking for voices in Europe," announced Mr. Savage, on the eve of his departure.

"However," comments John McKee, "Mr. Marion and I have been trying out singers for a month, and of 1,000 voices not eight really thrilled us with their quality, tone and volume. Yet on the other hand, I think 800 of these voices were potentially good. Their owners had neglected them—that is all. After a year or two of study, the stern régime of the singer's life began to pall. In New York it is hard to lead a student's life of simple normal routine with increasing hours of vocal practice. Foreign artists, with perhaps not half the natural talent to begin with, are content with this existence year after year. Often it takes them half a lifetime to arrive. But the young American singer, who can find quick fame and a fortune, too, in light opera or musical comedy, lets his voice go to absolute ruin in five years."

In his grand opera productions, as McKee recalls, Mr. Savage scoured Europe for good voices, and discovered and developed not one but hundreds of foreign artists. "Now, however," he says, "his ambition is to develop American talent. What we want are the young, potential Patti's of America for the new 'Merry Widow,' and not for this production alone, but for other operas to which Mr. Savage has already secured the rights and which will be announced and staged as soon as we get a perfect assemblage of voices."

"The ambitious young singer who enters one of these operatic companies," promises this stage director, "whether in a principal role or as a member of the ensemble, will find Mr. Savage eager to help him or her to fame as well as to fortune. Given a good singing voice, we will provide instruction in diction, dancing and stage technique. Of course, the applicant must have youth and charm—or what is referred to as 'good stage personality.'"

"Our principal need is for lyric and dramatic sopranos," explains McKee. "However, at this moment not one role in the 'Widow' has been really assigned, and we are eager to hear good voices of all registers. But where, oh where, are the American girls and boys who have youth, charm and voices?"

"IRENE" CELEBRATES SEVENTEEN MONTHS' RUN.

On April 30 the Montgomery-Tierney-McCarthy quaint musical comedy, "Irene," accumulated a surprising total of 4,194 performances within the remarkable brief life of seventeen months. "The Home Company" that has been playing at the Vanderbilt Theater, New York, since November 18, 1919, has sent out fifteen additional companies and these have reached into South America, South Africa, Australia, New Zealand, India, Sweden, the United Kingdom where there are four organizations, and also widely over America where four others are playing now. "Irene" had its beginnings in Stamford, Conn., under the title of

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JOHN GOLDEN Producer
"Turn to the Right," "3 Wise Fools," "Lightnin'"
and "The First Year," offer
GRACE BALE
LARUE & HAMILTON
IN
DEAR ME at the REPUBLIC THEATRE
West 42nd Street Evenings, 8:30
Matinees Wednesday & Saturday, 2:30

HUDSON WEST 44th ST.—EVENINGS 8:30; MATS.
WED. AND SAT. 2:30
AUGUSTUS THOMAS' NEMESIS
A New American Drama

"Irene O'Dare" about five years ago. It was then a straight comedy without music and after three performances James Montgomery, its author, and others connected with it, threw up their hands.

About three years ago "Irene" in its present form with music by the prolific Harry Tierney and lyrics by Joseph McCarthy, again appeared in the open field and was read and declined by several New York producers. However, when James Montgomery in partnership with Joseph F. Moran produced "Irene" in Washington in November, 1919, three offers were sent back to Mr. Montgomery after the first act asking for interests in the piece, and to each he sent back the word, "It's too late. It's worth a million right now." Even then his optimism did not seem misplaced for "Irene" was not only a recognized success at the fall of its first curtain but it seemed to have the qualities which assure long life.

The Vanderbilt Producing Company will have the assistance of Elise Clerc, one of the foremost of women general stage directors and producers of ballet in England, in the preparation of their various offerings planned to succeed "Irene." Mlle. Clerc, who has arrived in New York, has been placed under contract for three years by the Vanderbilt Company to act as artistic director.

At an early age she was apprenticed to Katti Lanner, the originator of many scenic and ballet features. When Mme. Lanner died, Mlle. Clerc was appointed her successor and remained in charge of productions at the Empire Theater, London, for nineteen years. She was afterwards associated with George Edwardes in several of his best known presentations, and was also stage producer and ballet director at the Alhambra Leicester Square, London.

NOTES.

Maria Ascarra, who plays one of the leading roles in "Spanish Love," has arranged to sail for Italy, where she is to be the guest of Madame Duse, first at the celebrated Italian actresses home in Florence and later in the various cities of Italy where Madame Duse is scheduled to appear, following her return to the stage in July. Miss Ascarra will remain practically as private pupil of Madame Duse until it is time for her to return to this country in the fall to appear in "Spanish Love" when it reopens at Philadelphia.

When Tom Lewis joined the cast of "The Right Girl" at the Times Square Theater, Virgil Randolph realized his final ambition for this musical play. For when he planned the production, the list of players he jotted down for the principal roles read Charles Purcell, Maxine Brown, Dolly Connolly, Tom Lewis, Robert Woolsey and Helene Montrose.

MARGARET ANGLIN HONORED.

Two hundred and fifty members of the Société des Femmes de France honored Margaret Anglin at the last

matinee of "Joan of Arc" at the Shubert Theater last Saturday afternoon, attending the performance in a body in honor of the 492nd anniversary of the Deliverance of Orleans (1492) and assembling on the stage before the raised curtain at the close of the play to present Miss Anglin with a tribute of flowers and with the tricolor of France. Rev. Father O'Keefe of the Church of the Good Shepherd pronounced an invocation and an address was made by Mme. Carlo Polimeme, the president of the Société. Miss Anglin held an informal reception on the stage, following the exercises, to receive the members personally.

CLOSINGS.

"The Rose Girl," after a fairly good stay, is closing. The reviewers were not overwhelmed with the originality of this musical comedy, but despite much indifferent criticism, it managed to make a degree of success.

Adolph Klauber will take "The Emperor Jones" to London for a six weeks engagement beginning July 18, with Charles S. Gilpin and the original Provincetown Players cast. It is Mr. Klauber's plan to continue the New York run, immediately upon their return from Europe.

Eugene O'Neill's drama "Diff'rent" ended its engagement of matinees at the Princess Theater. This is almost the last of the "special matinees."

When "Enter Madame" ends its run at the Fulton Theater, May 21, it will have been presented forty consecutive weeks with a total of 340 performances. Brock Pemberton, producer, expects to sail soon for London to conclude negotiations for its performance in the British capital. Present plans will keep the original company practically intact for the London engagement. The play will also be presented on tour in the United States. Negotiations are also under way for its translation and adaptation for the stages of France, Spain and the Spanish speaking countries, Germany, Austria, Denmark, Norway and Sweden.

Augustus Thomas, the playwright, played the leading role in his own play, "Nemesis," last week, due to the illness of Emmett Corrigan. Mr. Thomas has not appeared on the stage for fourteen years.

"The Royal Fandango," a seventeenth century Spanish ballet, will be presented at the Neighborhood Playhouse, on Saturday and Sunday nights for the next four weeks. This work is by Gustave Maiores. On May 10 the plans are to present Granville Barker's "Harlequinade" as a mid-week attraction with the ballet.

"The Ghost Between," playing for some time at the Thirty-Ninth Street Theater, will change its name. It has been re-christened "Thanks to You."

OPENINGS.

A new musical comedy "Princess Virtue," with Tessa Kosta in the title role, opened at the Central Theater, May 4. "Dumb Bells," the original revue by the Third Division, Canadian Expeditionary Force, will begin a run in New York at the Ambassador Theater on May 9.

"The Last Waltz" opens at the Century Theater May 9. The music is by Oscar Strauss.

At the Picture Houses

THEATER MANAGERS AID WAR VETERANS.

S. L. Rothafel, Dr. Hugo Riesenfeld and Joseph Plunkett have donated seats for disabled war veterans at the Capitol, the Rivoli, Rialto, Criterion and the Strand. The veterans are at the Fox Hills Hospital, and as many will be entertained as come throughout the summer. The arrangement has been made by Jane Stannard Johnson, who also has the cooperation of the Red Cross.

But many of the boys, by reason of wounds and other disabilities, are unable to walk. Others can walk but are physically unfit to travel in street cars or subway. Others are receiving no compensation whatever, some have no money for carfare. It might be added that not a few among these sufferers are boys of foreign birth whose parents are still in the "old country" and have no friends in America. Transportation by buses therefore must be provided to bring the boys from the Fox Hills Hospital to the theaters and back again. To secure these funds women who have pledged their support and active cooperation met at a luncheon at the Algonquin, May 3. They named themselves Friends of Disabled War Veterans, and elected as officers: Chairman, Jane Stannard Johnson; vice-chairman, Mrs. Grosvenor B. Clarkson; secretary, Mrs. Richard M. Regan; hospital corps, Mrs. Lee Langdon, Mrs. L. O. Goddard, Wanda MacDowell; treasurer, Helen M. Hill, 155 East Twenty-second street.

The New York Evening Post has consented to conduct a campaign for the Friends of Disabled War Veterans to secure funds to pay transportation expenses, the initial announcement appearing in the Post on May 5.

THE CAPITOL.

Anyone who might have felt a doubt as to the advisability of reviving D. W. Griffith's "The Birth of a Nation" received his answer, very emphatically given, in the long lines which daily besieged the Capitol last week, and resulted in its holding over for another week. Owing to the length of the film itself, of necessity there was no program other than the overture and an interlude which introduced its second part after a brief intermission.

In connection with this film, S. L. Rothafel adapted a special musical setting, in the arrangement of which he was aided by Erno Rapee, William Axt and Hermann Hand. The overture was compiled of excerpts from Hosmer's "Southern Rhapsody," interpolated with negro melodies and Southern tunes descriptive of the life and general atmosphere of the period. The scene opens with the restless days of the South before secession and carries one through that desperate period which culminated in the formation of the Ku Klux Klan. The picture, which is an adaptation of Dixon's "The Clansman," is replete with thrills enough to satisfy even the most insatiate, and the splendid musical setting heightens these effects until at its close one returns with a thump to present day affairs. If any criticisms were made, it might be that in some of the war scenes the orchestra played too loudly. But then there is certainly nothing soothing or peaceful about war, anyway.

An example of the care and effort lavished on the score is found in the accompaniment to the scenes of Sherman's march to the sea. In these, Mr. Rothafel has used four distinct themes with unusual fine effect. There was the

trumpet call—from the extreme top of the balcony, then from the orchestra, then off-stage—the tread of marching feet, the agitato of the battle itself, and finally the tragic motif which tells of the desolation which invariably follows. Another theme which was especially interesting was the "Clan Call," of which acknowledgment was made in the program to Joseph Carl Breil, who, it will be remembered, was composer of the score used with the original production. Its weird accents are well calculated to strike terror to hearts even more courageous than those which beat in the timid breast of the ignorant and superstitious negro. The second half of the story deals entirely with the Ku Klux, and immediately preceding this, the heavy curtains parted to disclose a member of this body, with the flaming signal cross raised—a figure which might well strike terror to the guilty. Erno Rapee, conductor, and David Mendoza, associate conductor, had their forces well in hand at all times and deserve special words of praise for their excellent work.

"Old Glory" and the stars and bars of the Confederacy, together with strips of blue and gray, made effective decorations, but surely it was an oversight which permitted the blue starred field of "Old Glory" to be so badly placed on the right hand side of the arch above the stage itself. So great was the success of this picture that it is now playing a second week.

THE STRAND.

The wild and woolly West came to the Strand last week when Marshall Neilan presented "Bob Hampton of Placer," a picture adaptation of Randall Parish's novel. The story, which featured James Kirkwood, Wesley Barry and Marjorie Daw, tells of Custer's last fight, and scenically and historically it was eminently satisfactory. Preceding the picture itself, in which the producer had the aid of men from the Tenth United States Cavalry and real Indians, there was a most interesting prologue. The curtains parted to disclose a group of Indians in all their picturesque regalia, some of the same Indians who appeared in several scenes in the film itself. They are members of a tribe from Glacier National Park. There was a plaintive wail from the squaws and a bit of native dancing by one of the warriors, while two others beat upon the tom-toms. They soon disappeared and were followed by the members of the Strand Male Quartet, in the uniforms of the United States Army officers of Custer's time. These splendid artists gave an original musical number which included the ballad, "A Little Girl Who's Waiting," music and lyrics by Paul M. Sarazan. As their voices died away in the distance, the Indians returned with stealthy tread. As an epilogue to the picture Wesley Barry in person "and all his freckles" appeared twice daily to the delight of those who enjoy his splendidly boyish screen impersonations.

The program opened with the overture to Verdi's "The Force of Destiny," wherein the Strand Symphony Orchestra was heard to advantage under the splendid leadership of Carl Edouarde, conductor, and Francis W. Southerland, assistant conductor. There was the usual topical review and comedy, the program closing with a march by Rogers, played by Frederick M. Smith and Herbert Sisson, organists.

THE RIVOLI.

"Deception" played throughout another week to crowded houses. It is booked to continue for the fourth week, thus doubling the record made by any photoplay at either the Rivoli or Rialto theaters.

THE CRITERION.

"Sentimental Tommy" closed its sixth and final week at the Criterion last Saturday evening. Cecil De Mille's "The Lost Romance" came to that theater on Sunday for an extended stay.

THE RIALTO.

The orchestra opened the program at the Rialto last week with the overture "If I Were King," Hugo Riesenfeld and Lion Vanderheim conducting, giving a thoroughly delightful interpretation of this work. Emanuel List, basso, rendered "Vulcan's Song" from "Philemon et Baucis." The usual applause greeted this gifted singer, who was in excellent voice. Preceding the feature picture, "The Home Stretch," with Douglas MacLean, a soprano, Hallie Stiles, sang Charles Willey's "Coming Home." At its conclusion the Rialto orchestra played selections from Victor Herbert's delightful "The Fortune Teller." The organ solo, Debussy's "Cortège," as played by John Priest, brought the splendid program to a close. The film program was equally fine, including, in addition to the aforementioned feature, an Urban Kinetograph review entitled "British Castles," the usual magazine, and a Chester comedy in which was the inimitable Snookey.

NOTES.

Florenz Ziegfeld, Jr., will spend some of his spare time from now on as a motion picture director. He will present Billie Burke as the star of a series of films. Miss Burke will also be seen on the legitimate stage this fall.

In the death of John McGhie, which occurred recently, motion picture music loses a good friend and ardent supporter. Late in January Mr. McGhie played a week's engagement at the Strand when his own "Burlesca" overture was performed.

Mae Marsh, whose splendid work six years ago in "The Birth of a Nation" ranks among the finest things of the screen today, was the guest of S. L. Rothafel at the Capitol Theater one evening last week.

"Deception," the romance of Anne Boleyn and Henry VIII, was presented at the Colonial Theater, Boston, May 3, by Hugo Riesenfeld, and accorded a reception similar to that which greeted the historic photoplay at Mr. Riesenfeld's Rivoli Theater in New York. Jean Booth, contralto, sang Anne Boleyn's song, "O Death, Rock Me to Sleep," and Carl Rollins, baritone, appeared as the minstrel in the prologue. Mr. Riesenfeld conducted the orchestra at the opening performance and Joseph Littau wielded the baton at the succeeding showing. Miss Booth and Messrs. Rollins and Littau went from New York especially for the presentation of "Deception," which is at the Colonial for an extended engagement.

Eighty school children from the Julia Richman High School attended a performance of "Sentimental Tommy" at the Criterion last week.

Fred Cruze, Rialto house manager, is in Boston acting in a similar capacity, temporarily, for the showing of "Deception" at the Colonial Theater.

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FEATURE PICTURES WITH MUSIC THAT CONTINUE

"Deception" Rivoli
"Queen of Sheba" Lyric
"A Connecticut Yankee at King Arthur's Court" Selwyn
"Way Down East" Forty-fourth
"The Birth of a Nation" Capitol
"Over the Hill" Park
"Dream Street" Town Hall
"Four Horsemen of the Apocalypse" Astor
MAY JOHNSON.

Joint Recital at Saenger Studios

On Thursday evening, May 5, Iris Shoff, soprano, and Louellen Remmy, mezzo-soprano, were heard in a recital at the Oscar Saenger studios.

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REVIEWS AND NEW MUSIC

Books

(Oliver Ditson Company, Boston, New York, Chicago)

THE MUSIC OF THE PILGRIMS, (Book)
By Waldo Selden Pratt

Professor of music and hymnology at Hartford Theological Seminary, lecturer on music at Smith College, organist, conductor, musical editor, Mus. Doc. (Syracuse University, 1898), past president of the Music Teachers' National Association (1906-9), member of the American Guild of Organists, Dr. Pratt's activities are wide, so that Hartford, Conn., is not the limit of his influence. This book is a study of a point in the musical history of America that has been rather strangely neglected, and is an expansion of a paper prepared for a Boston affair held in 1920.

Reproduction of the title page of the Pilgrim Psalter, first edition, "imprinted at Amsterdam, by Giles Thorp, Ao. Di. 1612" (quoting this fac-simile), appears at the outset of the eighty page booklet. Later there are reproductions of various psalms, with text and music, the latter in the old style "square" notes (halves, wholes and quarters only), the melody notes only being given. Following this quaint reprint, the editor prints melodies in the modern style, but with the accidentals noted above their tones, instead of immediately before them. There follows last of all some ten pages of fully harmonized melodies, more than half of them being in the minor keys. These illustrations in music give special interest to the book, which goes into the musical life of the Pilgrims with considerable detail. Many quotations from ancient histories are given, all spelled in the old style. A sample of the Twenty-third Psalm:

Jehovah feedeth me, I shall not lack;
In grassy folds He doth lead me;
He gently leads me quiet waters by,
He doth return my soul; for His name sake
In paths of justice leads me quietly.

No doubt the time will come, say about A. D. 2222, when our present nomenclature will appear "quaint," "old style," etc.! Dr. Pratt says that undoubtedly these old tunes were sung in lively tempo, with full and hearty accents.

The farewell of the Pilgrims from Leyden is graphically described, in the style of that period. . . . "they that stayed at Leyden feasted us that were to go at our pastor's house, being large; where we refreshed ourselves, after tears, with singing of Psalms, making joyful melody in our hearts as well as with the voice, there being many of our congregation very expert in music; and indeed it was the sweetest melody that ever mine ears heard." Interesting matter relating to "The Ray Psalm-Book" is contained in Dr. Pratt's book, the old singing book having been published at Cambridge about 1640. It was an octavo volume of 342 pages, set up and printed with notable care. It seems that there are but ten copies of this work, in various public libraries, as well as at Hartford Theological Seminary. The writer says the main circulation of the book was in England and Holland. He praises the literary quality of the book, saying, "the style is concise and nervous, with quaintness and angularities, but well illustrating that virile period." Dr. Pratt states that there was no stiff heaviness in these psalm tunes; rather did they correspond with our modern glee or part song. The melodies were sung in unison, led by the men's voices; the Plymouth Pilgrims did not sing in parts. (To this day church hymns in European Protestant churches are sung in unison, and in Germany at least the organists take all manner of liberties in harmonization of the accompaniments.) It is curious to note that all of this original music is without bars, which should appeal to that fearsome person now raging throughout these once free United States, the prohibitionist. It thus resembles the old Roman Catholic Gregorian manuscripts often printed in fac-simile. In closing, let us quote a tune with the following text:

Who is the man that life doth will,
That loveth dayes, good for to see?
Refreynng keep thy tongue from yll,
Thy lips from speaking fallace.
Do good and evil quite eschew,
Seek peace and after it pursue.

One who seeks information regarding the psalm singing of the Pilgrims will find it in this tastefully gotten up little book.

Music

(J. Fischer & Brother, New York)

FANTASY ON A RUSSIAN FOLK SONG
Music by Samuel Richards Gaines

Having violin solo and piano accompaniment, this work in four-part harmony for women's voices, was awarded first prize in the contest, an international competition, offered in 1920 by the Schumann Club of New York. The first query is, "Who is Gaines?" to which a brief rejoinder is made as follows: he is a pianist, organist, conductor, composer and teacher of singing, fifty-two years of age, living in Columbus, Ohio. He studied with Roney (Chicago) and Sapio (New York), following which he was for two years located in Boston as organist and teacher. He has composed much for stringed instruments, orchestra, organ, mixed voices, etc., and has translated songs for leading publishers. Altogether a very busy life! As foundation for the "Fantasy" under consideration Mr. Gaines took a text and adapted it from the Russian of Pletscheyeff. The work was only recently produced by the Schumann Club, gaining laudatory comment from the few musical journals which take note of the club's (private) affairs. It is well worth study, for the whole thing shows the experienced hand, one who evidently loves Russia and the pathos of the Russian folk song. Throughout, the sombre theme in F minor persists, beginning with low tones of the piano, then played alone by the violin. The voices then come in, to the text "O the yearning and the pain of a love lived all in vain," following the same announced minor melody. Throughout, the violin plays an important part, playing interludes, sometimes accompanying the voices to the vowel "Ah." Later it plays the

melody of a lively-sad waltz, and still later a "Chant elegiac." A rustic waltz follows, based on the first theme, but in major, with vocal echoes; an allegro, in which the violin plays an important bravura solo, and a Cossack dance follows, with a finale in major built on a previous strain written in minor. An interlude for unaccompanied violin, return to the first doleful theme, and the very effective work ends.

The range of the voices is altogether reasonable, such as any women's ensemble encompasses, but it will take an expert violinist to play that part of the score.

A SHEPHERD'S SONG, (Madrigal for
Mixed Voices)

Music by Samuel Richards Gaines

This is another chorus, also a prize-winner, having been awarded the prize offered in 1920 by the W. W. Kimball Company through the Chicago Madrigal Club. Dr. A. Clippinger, conductor. It should be sung without accompaniment. Christopher Marlowe wrote the dainty verse as long ago as 1590, beginning:

"Come live with me and be my love,
And we will all the pleasures prove,
That hills and valleys, dale and field
And all the craggy mountains yield.
There will we sit and look each other
And see the shepherds feed their flocks."

Truly would this be an ideal existence, but uninviting to one who loves the bustle of the city, or has a gregarious, social nature. Starting with "open fifths," the voices break into a merry tune in rapid time, with imitation in the vocal parts, contrasts of loud and soft chords, singing of "Fair lin-ed slippers for the cold, with buckles of the purest, purest gold!" A second stanza starts like the first. Then comes a minuet, with anticipatory effects, and repetition of the introductory measures, with final outburst on a high A by the first soprano. The work is worthy of Arthur Sullivan at his best—and he was the fountain-head of all modern madrigals.

(Witmark & Sons, New York)

"RED PETALS," (Song)

By Frederick W. Vanderpool

Katharine Adams' poem of a dozen lines, with its analogy between the dead maid, Rose, and the rose petals red, this is the subject of the verse, to which Vanderpool has set very appropriate music, simple, full of feeling, rising to a climax, sinking to a reverent, tender end. Range, F sharp, first treble space, to same tone, top line. "To Paul Althouse."

"COME, LOVE ME," (Song)

By Frederick W. Vanderpool

"Love me when the dawn awakes or when the day is done,
Love me when the sunflower gold turns to kiss the sun,
When the flame of myst'ry in the sky above me
Wraps our souls in silence, come, come and love me,
Love me, come and love me!"

Is it a he or she who sings thusly? Were it she, any man could not long hold her at the heart of rhythm. The song was sung with success by Theo Karle, who has a way of his own in the Irish ditty. Millane made a lovely beach, and Eily a lovin' cratur, to judge by the poem of Edith B. Spaulding's. It is to be sung slowly, with feeling, longing, and in parts, brightly. Range, D sharp below the treble clef to F (optional G) top line.

"THE SANDS O' MILLANE," (Song)

By William Stickles

Another real Irish song, for no one has a monopoly of this particular rhythmic-melodic line, somewhat "Jiggy," and for that very reason full of the beat of rhythm. The song was sung with success by Theo Karle, who has a way of his own in the Irish ditty. Millane made a lovely beach, and Eily a lovin' cratur, to judge by the poem of Edith B. Spaulding's. It is to be sung slowly, with feeling, longing, and in parts, brightly. Range, D sharp below the treble clef to F (optional G) top line.

"LONELY" (Her Voice), Song

By Margaret Cantrell

Writing both lyric and music, Margaret Cantrell's is a new name in the music-literary world. "Lonely" is a song of pathos, of deep sorrow, such as only one heretofore can feel; substitute the letter "V" for the "N" in the title, and you have the reviewer's opinion of this melodious, expressive, well-written, singable song, which ranges from D below treble clef, to F sharp, top line, so suiting a voice of medium range. By substituting "His" for "Her" in the poem, the song would be suitable for the woman's voice, and appropriate also for Memorial Day exercises. Second stanza:

"Evening, the first few stars are high,
Round me the night winds softly sigh;
Still from afar her voice I hear,
Calling me, calling me,
Her lips are cold and still."

The composer should now give us a cheerful song, one to go with this "Lonely," and by all means keep everlastingly at it, for she writes things worth saying and singing.

"COLLEEN O' MY HEART," (Song)

By Arthur A. Penn

Gretchen Dick wrote the poem of this song, which is truly Irish, every bit, for Penn has caught the Irish lilt, the little "twist" which makes it Irish and nothing else. The lover sings to his colleen (only Irish girls are never "lean"), of her teasing eyes and smilin' lips.

"So you never must be missin',
For your lips I would be kissin',
And I'll always be a-wishin',
For you, Colleen o' my heart."

Composer Penn gives the song an artistic close with a little cadenza-like finish, sung very softly. For high and low voice. "Joyfully dedicated to Reinald Werrenrath."

Bethlehem Singers Preparing for May Festival

Bethlehem, Pa., May 2, 1921.—Students of Lehigh University, due to delve in calculus and strength of materials textbooks, find it enticing to linger on the lawns of the lower campus these May evenings before going to study at their dormitories and fraternity houses up on stately South Mountain. For, through the open stained glass windows of that Gothic pile, Packer Memorial Church, there float choruses such as "Confiteor unum baptisma," "a veritable Gothic cathedral in tones." The fact that many of the producers of this glorious music are young women quite as attractive personally as vocally doubtless does not diminish the interest of the students. It is quite idyllic and fine—a wholesome enrichment of life.

With this natural and romantic beauty all about, there is genuine artistic spirit. For the 295 singers are members

of the Bach Choir, making final preparations for the Bach Festival to be held in Packer Church on May 27 and 28. And with any chorus conducted by Dr. J. Fred Wolle there is no trace of dilettantism. This chorus works. All fall and winter Dr. Wolle and his forces have been studying and singing in their rehearsal home, the chapel of the Moravian Seminary and College for Women in the historic community across the river. The results attained were evident at the festival of the New York Oratorio Society in the Manhattan Opera House on April 2. Of their singing then Henry T. Finck wrote: "It was like a foretaste of heaven, like hearing an angel choir under Bach's own direction," and Mme. Sembrich said: "I have heard many choruses in many lands, but unqualifiedly I say that your singing exceeds them all."

The program arranged by Dr. Wolle for this, the sixteenth Bach Festival, includes the Mass in B minor for the sessions at 1.30 p. m. and 4 p. m., Saturday, and two particularly interesting groups of compositions for the first day sessions at 4 p. m. and 8 p. m. The groups embrace these vocal and orchestra numbers: Friday, 4 p. m.—Cantata, "The Sages of Sheba;" suite in D, No. 3; overture, air, gavot, bourree, gigue; "The Ascension" oratorio. Friday, 8 p. m.—Motet, "Come, Jesu, Come;" suite in C; overture, courante, gavot; Forlane (danza Veneziana), menuet, bourree, Passepied; cantata, "Praise Thou, Jerusalem, the Lord."

The soloists for the festival are: Sopranos—Florence Hinkle and Mildred Faas; altos—Merle Alcock and Mabel Beddoe; tenor—Nicholas Douthy; bass—Charles Trowbridge Tittmann. The accompaniment and the orchestral numbers will be played by members of the Philadelphia Orchestra.

T. Edgar Shields, organist of Lehigh University and of the Pro-Cathedral of the Nativity, will furnish the organ accompaniment. R. W.

Music Week at Bryant High School

Bryant High School, Long Island City, gave its pupils an exceptionally worth while program for "Music Week." All the schools attempted to do all they could to further this especially interesting project, but not all were able to give their pupils the great treat that Bryant planned.

On Monday, Alva Polaska, soprano, who is rapidly becoming well known through her work in and around New York, presented the following program: "Smilin' Through," Arthur A. Penn; "The Want of You," "Values," "Ma Little Sunflower," F. W. Vanderpool; "Spring's a Lovable Lady," W. Keith Elliott; "Now Sleeps the Crimson Petal," Quilter; "The World in June," Spross; "Ma Curly Headed Baby," Clutsam; "Irish Love Song," Lang; "Daddy's Sweetheart," Liza Lehmann.

On Tuesday, Daniel Wolf, a pupil of Rudolph Ganz, whose recent New York recital at Aeolian Hall was such a success, gave a miniature recital, including: etude C minor, Chopin; "Reflect Dans L'eau," Debussy; "Waterfalls," "Indian Dance," Wolf; "Liebsträume" and rhapsodie No. 11, Liszt. He also gave a number of encores, with which he is always generous. The program included two of his own compositions, a field in which he is rapidly winning great distinction.

On Wednesday the program was presented by Therese Quadri, a soprano, who is now a member of Madge Kennedy's company. She gave the children a taste of something absolutely different from any of the other artists, in that she gave a recital of French and Italian songs. Mrs. Quadri has been kind enough to give her services to the school a number of times before.

On Thursday, Frederick W. Vanderpool presented a program of his own songs. The school looked forward with particular interest to this program because Mr. Vanderpool was there last year, and he was one of the best liked of all the people that have been kind enough to help the school on this propaganda of furthering the children's interest in genuine music. Miss Polaska, who gave the Monday program, included three of his songs on her program. His songs were sung by himself, and also by Norman Arnold, the popular tenor.

On Friday, Harry Farberman, a phenomenal young violinist, who is now studying with Leopold Auer, and who is one of the pupils of the school, played. Such a week of music cannot help but increase the interest in worth while music of every pupil, and will help to accomplish the end for which Music Week was instituted.

Powell Composition Liked Abroad

John Powell is one of the artists who will appear at the Norfolk Festival this year, where he is to play the Schumann concerto. For the next season, Mr. Powell already has been engaged by both the New York Philharmonic and the Cleveland Symphony orchestras, and on several occasions he will be heard in a number of his original works, besides the now famous Negro rhapsody. The rhapsody is so far his latest and most pretentious contribution to the cause of American music. Played by the Damrosch Symphony Orchestra in over thirty foreign cities, it is a matter of congratulation that it received special and, for the most part, favorable attention. The Messagero and the Tribuna of Rome gave it a lengthy appreciation, recognizing its richness and originality of thematic material and the masterly command of orchestral distribution which Mr. Powell showed. The fact that here was a composition based on American folk-lore and written by an American composer piqued the curiosity of the foreigner who had to his credit the heritage of an age-long culture. He was curious to see just what America, that wild country of undeveloped potentialities which to his mind connoted Indians and wigwams, might be capable of producing. The result has been equally flattering to America in general and to John Powell in particular.

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